'an exhaustive account'

A. F. L. Beeston, *The Arabic Language Today*

The *Ruq'ah* script, one of many styles of Arabic calligraphy, is of Turkish origin and is known and used throughout the Arabic world roughly east of Tripolitania for the normal purposes of handwriting. It has been usual for beginners to study and copy the shapes of Arabic letters which appear in printed books, but knowledge of this *Nasx* script will give little real help to students wishing to read manuscripts and letters.

Writing Arabic is a long established manual of the *Ruq'ah* script. It is intended primarily for beginners and students of Arabic; following it closely, the student can assimilate the principles of writing the script, develop a good eye for its art, and with practice, produce a good hand within a couple of months. Examples of characters and words are given in both calligraphic and cursive form, and the main text is supplemented with several appendices giving specimen passages, translation of all the Arabic displayed, a glossary of calligraphic terminology, and ready reference tables of combined characters.

T. F. Mitchell is Emeritus Professor of Linguistics at the University of Leeds.

BY THE SAME AUTHOR

An Introduction to Egyptian Colloquial Arabic

Pronouncing Arabic, Volume I

ISBN 0-19-815150-0

9 780198 151500

OXFORD UNIVERSITY PRESS

MITCHELL WRITING ARABIC OXFORD

WRITING ARABIC

A Practical Introduction to the Ruq'ah Script

T. F. MITCHELL

WRITING ARABIC

WRITING ARABIC

A Practical Introduction to Ruq'ah Script

by

T. F. MITCHELL

PROFESSOR OF LINGUISTICS
UNIVERSITY OF LEEDS

OXFORD UNIVERSITY PRESS

Oxford University Press, Walton Street, Oxford OX2 6DP

Oxford New York Toronto
Petaling Jaya Singapore Hong Kong Tokyo
Delhi Bombay Calcutta Madras Karachi
Nairobi Dar es Salaam Cape Town
Melbourne Auckland

and associated companies in
Berlin Ibadan

Oxford is a trade mark of Oxford University Press

Published in the United States
by Oxford University Press, New York

First edition 1953
Reprinted 1958, 1966, 1970, 1976, 1978, 1981, 1984, 1988

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Oxford University Press

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser

British Library Cataloguing in Publication Data
Mitchell, Terence Frederick
Writing Arabic.
1. Calligraphy 2. Writing, Arabic
I. Title
745.6'199'27 Z44 78-40804
ISBN 0-19-815150-0

Printed in Great Britain
at the University Printing House, Oxford
by David Stanford
Printer to the University

ACKNOWLEDGEMENTS

Professor J. R. Firth, Head of the Department of Phonetics and Linguistics at the School of Oriental and African Studies, has constantly emphasised the basic linguistic importance of the study of "letters". It is thanks to this stimulus, and to Professor Firth's counsel and encouragement in general, not to mention his handling of the difficult problem of publication, that the present book appears.

I should like also to acknowledge my indebtedness to Mr. T. H. O. Dawood, who taught me to write the Arabic Ruqʿah script. The credit for what is acceptable in my writing is due to the teacher: any imperfections are the pupil's.

As already mentioned, the book has presented a difficult publication problem; it has, for example, been necessary to type each page and subsequently fill in the examples before submission to the publishers for photographing page by page. My sincere thanks are due to Mrs. D. E. Newman for her extreme patience and excellent work on the typescript, to Mr. D. Cowan for his most careful revision and many helpful suggestions, and to the School of Oriental and African Studies for generously providing the funds to cover the whole cost of publication.

Finally, I wish to add my appreciation of the advice and technical assistance freely given by the publishers, the Oxford University Press.

T.F.M.

School of Oriental and African Studies,
1951.

Maestro. Que es gramática...?

Discípulo. El arte que enseña a conocer, unir, pronunciar y escribir [sic] rectamente y con propiedad las palabras.....

D. Torquato Torío de la Riva y Herrero
(Arte de Escribir)

INTRODUCTORY

1. This book was originally planned to appear in two parts, the first devoted to the written, and the second to the spoken form of Arabic. In the meantime, however, in collaboration with Professor J. R. Firth, I have re-written Gairdner's "Phonetics of Arabic" in which has been incorporated the material due to appear in the projected second part of the present book. The latter, therefore, is now concerned solely with the Arabic written symbol, but, t build his Arabic studies on firm foundations, the student should use both books, keeping in mind that the letter has not only shape but also phonetic power and grammatical function. He should study them serially in whichever order he pleases: it is felt inadvisable to use both simultaneously since systematic instruction in Arabic written and spoken forms must follow different sequences; thus, for example, when studying the written form, it is necessary to introduce ab initio letters the phonetic powers of which were best described a a later stage. Finally in this connection, both books should, of course, be studied in conjunction with a good grammar.

2. This little book is intended primarily to assist beginners It is a curious fact that students of Arabic have in the past strang ly neglected those elements of grammar without which there would be no grammar, viz. the letters. The infrequency with which one encoun ters European scholars having a knowledge of the Arabic script has often been observed, but we may go further and say that the number o those who write Arabic in an acceptable manner is remarkably small. We may note, too, in passing that handwriting shortcomings are not confined to students of languages having exotic scripts; a letter written in French by an English scholar of French rarely, if ever, <u>looks</u> French, and if the language had been, say, a Scandinavian one, the foreign origin of the writer would have been even more immediate revealed. There exists, then, it would seem, a definite hiatus at t beginning of all language instruction which a systematic study of written forms would do much to remove. This hiatus is at its widest when the habitué of a given alphabet is confronted with another, when, for example, the user of a native roman script is called upon to write Arabic.

3. There is, too, an unjustifiable tendency among beginners either to look upon the Arabic script as something of a "bogey", or to consider its subsequent cultivation a waste of time once they have mastered what they consider to be the essentials. We can dispose of the first attitude with the assurance that the cult of the Arabic script is in no way esoteric, and that, given due application, its principles may be assimilated within a month. The second approach is probably inspired by a diffidence that is quite misplaced. Practice will soon produce a "good hand", and the advantages that this confers are surely patent. Apart from the need to cope with letters, manuscripts, etc., the sense of common courtesy demands that we strive to achieve at least a minimum of, not only phonetic, but also written acceptability. The ability to write (and pronounce) Arabic acceptably is a sure way of earning the Arab's respect; in this connection, it is well to remember that calligraphy among the many peoples who employ the Arabic alphabet is regarded as an art second only, if not equal to painting. There is a case in Arabic for the pen, and especially the reed-pen, being mightier than the sword.

4. The reed-pen is the essential tool of the calligrapher's art, with which he realises the pleasing "thicknesses" and "thinnesses" of his shapes. There is no mystery in how he achieves them: the truth is that if he obeys a few simple rules, he cannot help but achieve them. With care, patience and practice--and the greatest of these is practice--the student can attain a high standard of reed-pen calligraphy in a few months. The nib[1] of the pen should be

---

1. The fashioning of the nib requires a sharp knife and a little care. If a competent native is available, then, if necessary, ask him to assist you in cutting your reed. After initial trimming, the nib

placed, and constantly maintained at an angle of approximately 60° ( ): thereafter, whether it is desired to produce a curve or a straight line, provided that the writer moves the pen at all times in the appropriate direction in relation to the horizontal and/or the vertical, the correct shape will make itself. It is simply a question of practice and the ability to recognise whether a given shape is acceptable or otherwise. A good eye is as important to the writing of an unaccustomed alphabet as a good ear is to the speaking of a foreign language. The student should, therefore, in the early stages compare in every detail the shapes he produces with those which he knows to be acceptable, until at a later stage he comes instinctively to reject or accept his own shapes.

5. While reed-penmanship is a desirable end, it is realised that more everyday advantages are to be gained in learning to use and recognise running-hand forms, i.e. those forms made with, say, a fountain pen or an ordinary pencil in the normal course of writing. Analysis in the following chapters is based on reed-pen forms (henceforth termed "calligraphic"), but this gives rise to no difficulty since running-hand (henceforth "cursive") forms are, for the most part, directly relatable to their calligraphic counterparts. Where necessary, discrimination and explanatory remarks are made. Examples are given in both calligraphic and cursive form. It is not claimed that the examples achieve perfection in the rendering of the Arabic

---

(cont. from p.2)

should be cut slantwise at an angle which ensures that it is in contact with the paper along the whole of its length when the writer is holding the pen in the manner natural to him. Arab postures, including the method of gripping the pen and positioning the paper, usually differ from our own and there are, of course, individual variations, but I see no compelling reason for adopting a posture other than the writer's natural one. The nib should be as thin as possible consonant with durability. When trimming is complete, slit the reed lengthwise from the nib to ensure retention of ink.

This is how the finished nib should look:-



(See also Addendum on p.18)

script - far from it! - but at least they look Arabic and avoid the "howlers" which many Europeans and others have perpetrated for so long in the written form of the language. It is to be hoped that the student who aspires to a greater proficiency will eliminate any imperfections they now contain. In the early stages copy slavishly, down to the last detail, those forms which you know to be acceptable.

6. Calligraphers have devised and developed numerous styles of writing the Arabic script, each adapted to a given purpose. Thus, for example, Nasx is the printed form of Arabic; Ɵuluθ is an ornamental style used for manuscript-illumination, mosque-decoration, etc.; Ruqɛah, of Turkish origin, is the style known and used throughout the Arab world roughly east of Tripolitania, for the normal purposes of handwriting. There are numerous other styles but it is exclusively with Ruqɛah that we shall concern ourselves in this book. The customary practice has been for the beginner to study and copy those shapes of the Arabic letters which appear in printed books, i.e. Nasx, but while Nasx is a perfectly legitimate object of calligraphic study, its forms have no place in a typical handwritten text of, say, Egypt, and will be of little help to the student who desires to cope with certain manuscripts, letters, etc. Moreover, in almost all cases, with the student left to his own devices, his efforts at reproducing acceptable Nasx forms fall woefully short. If he learns to write Ruqɛah from the beginning, he will not find himself faced at a later stage with the distressing task of eradicating longstanding bad habits.

7. The book is concerned with essentials. Individual idiosyncrasies and variations are for the most part excluded, and may be collected by the student subsequently. They should not generally be imitated. Moreover, if Arabs at times do not clearly differentiate certain letters, that is no reason for us to imitate a bad example.

8. Discussion of the roman transcription employed lies without the scope of this book. Suffice it to say that a systematic tran-

scription of Classical Arabic is tantamount to a transliteration, while in devising the form of the present one account has been taken, inter alia, of the psychology of reading and writing, of the needs of cursive writing and the printer's requirements.

The symbols of the transcription appear on the following three pages. Where differences exist between them and those widely employed in transliterating Arabic, the transliterated forms have been included in brackets.

INTRODUCTION

1. The Arabic alphabet, which is written from right to left, consists of twenty-eight[1] letters; these are listed below in the order in which they are found in the dictionary.[2]

	CALLIGRAPHIC	CURSIVE	TRANSCRIPTION	NAME
1.	(ﺀ) ا	(ـء) ـا	[(i) ʔ (') [(ii) aa (ā)	hamzah[3] ʔalif(un)
2.	ب ـبـ	ـب ـبـ	b	bāaʔ(un)
3.	ت ـتـ	ـت ـتـ	t	tāaʔ(un)
4.	ث ـثـ	ـث ـثـ	θ (th)	θaaʔ(un)
5.	ج ـجـ	ـج ـجـ	ǰ ǧ	jiim(un)
6.	ح ـحـ	ـح ـحـ	ħ (ḥ)	ħaaʔ(un)
7.	خ ـخـ	ـخ ـخـ	x (kh)	xaaʔ(un)

1. See below: IX,2,B(i), Note.(c).

2. One current Arabic term for "alphabet", viz. الحروف الهجائية [ʔal ħuruufu l ʔabjadiyatu] is an interesting anachronism. The second word is a mnemonic composed from the first four letters of an earlier order, viz. ʔalif, baaʔ, jiim, and daal. The modern order is largely a morphological one in which characters now having similar shapes have been juxtaposed as an aide-mémoire, the mnemonic remaining valid.

3. Hamzah (ء), really the first letter of the alphabet, has not been given separate treatment. It is dealt with under ʔalif, yaaʔ, and waaw, in turn.

	CALLIGRAPHIC	CURSIVE	TRANSCRIPTION	NAME
8.	د	د	d	dāʒal(un)
9.	ذ	ذ	ð (dh)	ðaal(un)
10.	ر	ر	r	rāaʕ(un)
11.	ز	ز	z	zāʒay(un)
12.	س	س	s	siʃn(un)
13.	ش سـ سـ ش	ـشـ ـشـ ش	ʃ (sh)	ʃiin(un)
14.	ص	ص	ʂ (ṣ)	ʂaad(un)
15.	ض ضـ ضـ ض	ـضـ ـضـ ض	ɖ (ḍ)	ɖaad(un)
16.	ط	ط	ʈ (ṭ)	ʈaaʕ(un)
17.	ظ	ظ	ðˤ (ẓ)	ðaaʕ(un)
18.	ع	ع	ʕ (ʿ)	ʒayn(un)

	CALLIGRAPHIC	CURSIVE	TRANSCRIPTION	NAME
19.	غ	غ	ɣ (gh)	ɣayn(un)
20.	ف	ف	f	fāaʕ(un)
21.	ق	ق	q	qāāf(un)
22.	ك	ك	k	kāāf(un)
23.	ل	ل	l	lāām(un)
24.	م	م	m	miim(un)
25.	ن ـنـ ـن	ـن ـن	n	nuun(un)
26.	ه	ه	h	hāaʕ(un)
27.	و	و	(i) w (ii) uu (ū)	waʒw(un)
28.	ى	ى	(i) y (ii) ii (ī) (iii) aa (ā)	yaaʕ(un)

2. It is possible to divide the alphabet up or to make abstractions from it in many ways according to one's particular object of study. Thus Arab grammarians themselves have produced, for example,

(i) an historico-calligraphic division into "dotted" and "undotted" letters. It is often the presence or number of the dots that alone distinguishes one Arabic letter from another. Thus, for example, are differentiated:-

ز ر ذ د غ ع ج ث ت ب etc.

(ii) grammatico-phonetic divisions into:-

(a) "Weak" and "sound" letters. The so-called "weak" letters are ا , و , ى : the remainder are "sound". The significance of this classification is best discovered from a grammar book; it does not lie within the scope of the present volume.[1]

(b) "Sun" and "moon" letters. In junction with a following "sun" letter, the l of the definite article implies gemination of the "sun" letter. The "sun" letters are:-

ه , ل , ظ , ط , ض , ص , ش , س , ز , ر , ذ , د , ث , ت .

The remainder are the "moon" letters.

We may if we wish make a number of purely phonetic divisions and abstractions, or even evolve an entirely new phonetic order of the alphabet.

From the purely calligraphic point of view, however, there are two important alphabetical divisions. One we shall leave until later;[2]

1. The Arabic terms are ʕal ħuruufu l ṣihaaħu and ʕal ħuruufu l juufu. In addition the old Arab grammarians distinguished between the "sound" letters and ħuruufu l jawfi or "chest" letters, the latter again being ا , و and ى. This differentiation appears to correspond to modern phonetic classification of consonants and vowels.

2. See III,2, below.

the other we must deal with immediately. It is the division into

"Separate" and "Inseparable" letters

Just as we join the letters of a word when writing English, so we must do for Arabic save in the case of six letters which, while joining a preceding "inseparable" letter, cannot be joined to a following letter. These six "separates" are:

ا , د , ذ , ر , ز , و .

Examples:-

فرس (= س + ر + ف), قوم (= م + و + ه),

زوج (= ج + و + ز), أوقات (= ت + ا + و + ق + أ).

The remaining letters are "inseparables".

3. For the purpose of writing, each inseparable letter may be said to have four forms. These are:

(i) Isolated
(ii) Initial
(iii) Medial
(iv) Final

This terminology refers, not to a word or a phonetic succession, but to a calligraphic group of letters. Thus, a letter which is final in a word in its written or spoken forms must have its "isolated" form--not its "final" form--when succeeding a "separate" letter. Again, a "separate" letter may be medial in the space-order or the phonetic succession of a word, but since it cannot join a following letter, it may have either its "isolated" or its "final" form in such a context, depending upon whether the preceding letter is a further "separate" or not. Calligraphically speaking, a "separate" letter cannot have either an initial or a medial form.[1]

4. Do not assume that a letter has only one, say, initial form. It would be truer to say that it has a characteristic contour in a

1. Thus the initial shape of an inseparable letter is that occurring either at the beginning of a word or in the "body" of a word after a "separate" provided that the "inseparable" is itself followed by at least one more letter.

given context, but that the contour may vary to a greater or lesser degree from context to context. Except, of course, in the case of the "separates", the shape of a letter is "controlled" principally by the shape of the following letter. This factor must include consideration of whether the following letter is medial or final. Thus, the shape of ـب in the combination (final ـر + ـب)[1] is different from that in (medial ـر + ـب).[1] It follows that just as the shape of the initial letter in, for example, a three-letter word--all three letters being "inseparables"--depends upon the middle letter, so must the latter's shape depend on the final letter. Just as in speech, so in written Arabic the greatest profit is perhaps derived from study of the methods of joining the letter-isolates. Present-day emphasis on syntagmatic or "horizontal" study and analysis in phonetics and phonology, is equally justified in the treatment of written forms.

The fact is that the significant pattern is that of the word rather than the letter. That the word-contour as a whole may be said to be characteristic, is paralleled in the spoken form of Arabic words, and, moreover, reflects the usual three-radical framework of the language. The reader is directed towards a given meaning by the presence in the word of three radical consonants. Vowels are not among the foundations but are by way of being filled in by the initiated reader according to the context and the nature of the consonantal framework he sees before him on the page. One is reminded, by way of analogy, of the more popular and remunerative type of crossword puzzle. The introduction of vowel-notation is of relatively recent date, but, although the means exist, Arabic written texts are rarely "vowelled" ("pointed"). The method of notation, when resorted to, is one of diacritics, for the Arabic vowels, including zero-vowel,[2] are not letters (with the notable exception of the letters of prolongation, the sole concession the Arabs have deemed necessary to make to the reader[3]).

1. These terms should be read, of course, from right to left.

2. See 5(a) below.

3. And even these are simply adaptations of existing consonant shapes or the result of etymological change and analogy.

There has been no attempt to analyse syllables into consonants and vowels, an analysis so successfully completed by the Greeks and other non-Semitic users of an originally Semitic alphabet. In passing we may also note that in the West--down to the International Phonetic Association of the present day--we have been at pains to achieve a clear-cut differentiation of letters, while in Arabic the reverse process has evolved a number of fragmentary coalescent forms from letters originally quite distinct. Hence the dot-system of differentiating letters in Arabic, with its attendant loss of clarity. We must, however, remember that the Arabic script is syllabic and not in our sense alphabetic. The skeleton outline of the Arabic word, then, leads the reader to the right sphere of content, but thereafter it is up to him to supply, in the light of the context, the correct vowel-unit to each consonant. You can, in fact, read a text accurately only when you know the grammar.

5. The Notation of vowel-units and other diacritics.

(a) Vowel-units

It is necessary to recognise in Arabic distinction between three vowel-units only, viz. "fatḥah" [a], "kasrah" [i], and "ḍammah" [u]. The appropriate vowel-sign is placed over or under the consonant so vowelled in the spoken order of the word. The signs are as follows:-

fatḥah. A short diagonal stroke above the consonant.

kasrah. A short diagonal stroke beneath the consonant.

ḍammah. A small edition of و [waaw] above the consonant.

Examples: فَ [fa], بِ [bi], بُ [hu].

It is also necessary to distinguish in Classical Arabic between short and long varieties of the three vowels.

Long fatḥah. Usually, fatḥah followed by the ʔalif of prolongation or, sometimes, yaaʔ.

e.g. رَا [raa], دَرَى [daraa].

1. See below I,2.

Long kasrah. kasrah followed by the "yaaʕ of prolongation."[1]

e.g. دِي [dii]

Long ḍammah. ḍammah followed by the "waaw of prolongation."[2]

e.g. ذُو [ðuu]

sukuun. The sign "sukuun" or "zero vowel", consisting of a small unclosed circle (◌ْ), may be placed above a consonant closing, or better, not opening a syllable.

It is sometimes stated--erroneously--that the Arabic letters are neutral as to vowels. On the contrary, the Arabic letter has syllabic value, that is to say it has inherent implication as to vowelling.[3] The Arabic letter should be interpreted (consonant + sonant), but since the sonant term has a twofold potential, a positive (a, i, u) and a zero (sukuun), the formula is better amended to (consonant ± sonant). Syllable-patterns are often differential in Arabic and sukuun is a prosodic device by which a syllable may be closed for patterning purposes. A letter having sukuun is said by the Arabs to be "resting," otherwise it is "moving". To develop a clearer view of sukuun's function by stating the negative corollary, we may say that a consonant having sukuun cannot open a syllable:[4] d, not r, may be said to close the

1. See below II,5(iii). 2. See below VIII,5(iii).

3. The Arabic word ḥarf ("letter") would also seem to do duty for "syllable" in the writings of the Arab grammarians.

4. In certain other languages employing the Arabic script for their written form, "initial sukuun" is possible. Thus, in a recently modified form of writing Swahili, we find the initial groups مْبـ [mb-], نْغـ [ŋ - English ng in "singer"], نْغـ [ŋg - English ng in "finger"].

syllable in the word بَرْد [bard], but بَرْد differs from بَرَد [barad] largely because sukuun has been profitably employed to distinguish between a monosyllabic and a bisyllabic word.

This concept of a twofold contrast between a positive sonant and zero should be kept distinct from the threefold alternance of the vowel-system wherein the three positive vowel-units are mutually contrasting.

Note, finally, that the correct vowel-unit or zero is revealed when a given word appears in paradigm or in context.

(b) Other diacritics

Nunation.

The indefinite case-endings [un, an, in] of Classical Arabic are indicated by the device of doubling the appropriate vowel-sign. In the case of [an], ʔalif usually follows doubled fatḥah.

e.g. ـًا (اً) [an], ـٍ [in], ـٌ (ـٌو) [un]

taʃdiid.

When it is required to show that a consonant is to be pronounced double, the sign taʃdiid[1] (◌ّ) is placed above the consonant.

e.g. وَرَّدَ [warrada]

If kasrah or the termination [-in] follows a doubled consonant, the diacritic is placed above the letter but beneath taʃdiid.

e.g. رَبَّ = rabba, but رَبِّ = rabbi, رَبٍّ = rabbin.

1. Nowadays the term ʃaddah is widely used for the written symbol and taʃdiid for the feature of gemination.

maddah.

A sign, maddah, originally a horizontal ʕalif but now resembling a Spanish "tilde" in shape, is placed above ʕalif when a glottal stop followed by long fatḥah is required in the pronunciation.

e.g. آ [ʕaa]

For the use of other diacritics, the student is referred to the grammar-books.

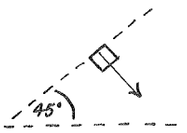
(c) The notation of "dots"

• = 1 dot; ▬ = •• = 2 dots; ▲ = ⁘ = 3 dots.

6. From the practical point of view, there are two possible approaches to the practical use of the book. One is to take all the forms of each letter in turn throughout the alphabet; alternatively, - and, it is considered, more desirably, - first to study the isolated shapes only of all the letters, and thereafter to proceed to their initial, medial, and final forms. Once the isolated shapes have been mastered, the rest is a comparatively simple matter for, firstly, in practising the complete art-figure isolate the student will be "getting his hand and eye in," and, secondly, it is in almost every case a salient feature (or salient features) of the isolated form that is used for the remaining forms. If the second method is adopted, it is suggested that the student should first use the table above (at the beginning of the Introduction) in conjunction with the individual sections below showing the isolated forms. Relative sizes of the letters may be seen in the concluding chapter,[1] where the letters are shown in relation to the line of writing.

7. The calligrapher's method of measuring the accuracy of his shapes by means of dots has been adopted, at least as far as the isolated calligraphic shapes are concerned. To draw a dot the nib of the reed-pen should be placed at 45° to the horizontal and drawn downwards and to the right--as shown in the diagram on p.17--until a perfect diamond has been produced.

1. XII.



It is clear that the size of the dot, and therefore of the shape, must depend upon the width to which the nib has been cut.

8. The order of treatment of the letters follows the dictionary order as far as possible, but is based principally on calligraphic similarities existing between certain of them, even if such similarities are confined to one or two positions, i.e. initial, medial, etc. Thus, baaʕ (taaʕ, θaaʕ), nuun, and yaaʕ, though widely separated in the dictionary, are dealt with simultaneously since their initial and medial forms are differentiated by diacritics only.

9. The book is not to be considered a simple copy-book. Just as phonetics, so is an exotic script best studied within the framework of a language. This is an attempt to set forth a written system of Arabic within the framework of Classical Arabic words. The examples have necessarily been chosen--as far as existing words allow--with a view to exhausting all contextual possibilities. This has involved the introduction of letters out of turn, so to speak. Thus, for example, initial baaʕ will be found to have three possible shapes, the individual use of which depends upon the following letter. Initial baaʕ is therefore shown followed--in alphabetical order--by all the shapes before which it may occur, although most of them will not have been dealt with individually at this stage. At each section, therefore, the student should concentrate principally on the particular shape or shapes under consideration; he will find that, when he reaches haaʕ, all the pieces fit together. Thereafter, a second reading[1] should serve to confirm and, if necessary, complete the knowledge gained from the first.

1. Or use the ready-reference tables at Appendix D.

10. All the calligraphic examples are "pointed"; the student should, however, accustom himself in his further reading to the interpretation of the "unpointed" word. This necessarily involves study of the grammar-book. It will frequently be found that, abstracted from a "living" context, the isolated word-shape is capable of more than one interpretation; useful practice may be obtained collecting other vowel- and syllable-patterns to fit the word-shapes shown.[1]

11. We are primarily concerned in the book with the shapes of letters, but it must be remembered that a "letter" has not only shape but also name and function. Three letters, viz. ʕalif, waaw and yaaʕ, display a wide variety of functions. In a sense these functions are of the shapes themselves and must therefore be included, however summarily, in a book of this nature. Thus ʕalif, waaw and yaaʕ receive rather special treatment below. For more detailed accounts, refer to the grammar-book and dictionary.

Note: The cursive examples in the following chapters have been written rapidly without, as is evident, any conscious attempt at elegance. All examples are summarily translated at Appendix D.

ADDENDUM.

There is a general tendency to vary the width of the nib in accordance with the calligraphic style employed, especially when more than one style is used in a single context, e.g. advertisements, cigarette packets, etc. The following ascending order of width is recommended: (i) Nasx; (ii) Ruqʕah, Diwaani; (iii) Persian (Nastaʕliq); (iv) ϴuluϴ. Differences of letter-size to be found in this book have been caused by the frequent need to refashion a new nib as the old one has worn down or broken. This lack of durability is a shortcoming of the reed-pen. For those who prefer metal, round hand pens (oblique reverse) in thirteen degrees of point (sc. sizes) may be obtained cheaply from suppliers of artists' and drawing office equipment or by writing direct to the makers.[2]

1. See, for example, II,3, Note (c) below.
2. British Pens Ltd., Pedigree Works, Bearwood Road, Birmingham.

I.

THE FUNCTIONS OF THE SHAPE ا [1].

There is some variation in the manner of naming the shape ا, and less uniformity still in the functions which it is called upon to fulfil. Its association with hamzah (ء) and the "innovation" of writing long fatħah, have perhaps been the principle causes of confusion. The term (ا ± ء) is variously designated ʕalif hamzah or ʕalif, while, in turn, (ء ± ا) is either ʕalif hamzah or hamzah.[2] Moreover, the functions of the shape are many: thus, from a phonetic viewpoint alone, it may imply either consonantal or vocalic realisation. In short, hamzah (ء), ʕalif hamzah (أ or إ) and ʕalif (ا) have become intermingled to the extent of obscuring the fact that the first letter of the Arabic alphabet is really hamzah (sc. the glottal stop).[3]

Notwithstanding the uncertainty obtaining as to name and function, ʕalif is probably the most stable of the Arabic letters as to shape. The sign for hamzah, maddah, etc., may be written or not, but the vertical stroke is always present in a clearly recognisable form (except in the case of some archaisms - q.v. infra).

The most important functions of the shape ا are indicated below, but for a much fuller account the student is referred to the reference-books.[4] A similar variety of functions exists in the cases of the letters waaw (و) and yaaʕ (ى). A brief summary of their functions has therefore been included under their respective sections below.[5]

1. Note the slight forward slope of the shape.
2. Cf., say, the Indian Devanagari syllabary in which, under certain conditions, the names of the letters are equally their phonetic powers.
3. See also IX,2,B(i), Note.(c).
4. See, for example, Lane's Arabic Dictionary under ʕalif.
5. See II,5, and VIII,5.

1. Bearer for hamzah:- أَلِفُ هَمْزَةٍ [ʔalifu hamzatin]

(i) hamzah in initial[1] and final[1] positions.

In initial position, hamzah is always written with ʔalif, whatever the following vowel. If fatħah or ḍammah follows, hamzah is written above ʔalif; if kasrah follows, hamzah appears below.

In final position, after fatħah, hamzah is again always written with ʔalif, whatever the following vowel.

Examples:-

1. أَذُنٌ — ʔaðina.
2. اِبْنٌ — ʔibnun.
3. أُمٌّ — ʔummun.
4. يَرْبَأُ — yarbaʔu.
5. نَبَّأَ — nabbaʔa.
6. يَنْشَأُ — yanʃaʔ.

(ii) hamzah in medial[1] position.

In medial position, ʔalif is used to support hamzah:-

a) after sukuun and before fatħah.[2]

b) after fatħah and before fatħah.

c) after fatħah and before sukuun.

1. These terms refer here to the position of the glottal stop in the phonetic form of a word. It will be found that with calligraphic reference the terms are used somewhat differently; the student must, when he meets them, interpret them in the light of the context.

2. Unless the ʔalif of prolongation--see 2 below--precedes, in which case hamzah is written independently.

Examples:-

7. مَسْأَلَةٌ — masʔalatun.
8. يَسْأَلُ — yasʔalu.
9. سَأَلَ — saʔala.
10. اِمْرَأَةٌ — ʔimraʔatun.
11. بَأْسٌ — baʔsun.
12. يَئِسَ — yaʔnas.

(i) and (ii) above illustrate a consonantal function of ʔalif, when, accompanied by hamzah (sc. ء), it is the written symbol for the glottal stop.

Note that the initial hamzah which is "suppressed" when not initial[1] in a word-group (sc. hamzatu l waṣli) usually appears in the writing in the form of ʔalif alone, i.e. without ء . This "suppressible" hamzah is rendered in the spoken form of the word in isolation, or when initial in a word-group or after pause, since it is a fundamental principle of Classical Arabic phonology that every syllable must begin with a consonant.

As might be expected, there is considerable uncertainty as to the method of writing hamzah. It is not suggested that the rules formulated here and under the appropriate sections of yaaʔ and waaw below[2] exhaust the possibilities, but the devices indicated are, at least, the most usual and acceptable, and are readily committed to memory.

1. In the phonetic sense.
2. See II,5(i) and VIII,5(i).

2. The ʔalif of prolongation:- اَلأَلِفُ اللَّيِّنَةُ [ʔal ʔalifu l layyinatu] (lit. "the soft ʔalif").

This use of ʔalif is usually prosodic, the shape symbolising the prosody of vowel-length with its resultant implications as to syllabic quantity and the place of the prominent syllable in the word.

An etymological function of this ʔalif is to represent--in both the written and phonetic forms of a word--a radical waaw or yaaʔ. The Arabs have, for example, preferred writing ـَا to writing ـَ and stating a convention for pronunciation purposes. Thus, جَازَ [jaaza] < جَوَزَ [jawaza].

Phonetically and phonologically, this ʔalif is always to be interpreted as long fatḥah (transcribed aa).

Examples:-

1. قَامَ — قام — qaama.
2. عَارٌ — عار — ʕaarun.
3. مَارٌّ — مار — maarrun.
4. شَابٌّ — شاب — ʃaabbun.
5. سَارَ — سار — saara.
6. جَاءَ — جاء — jaaʔa.

Note.

A final long vowel aa does not always appear in the shape ا. It is sometimes rendered by yaaʔ following fatḥah, as, for example, in رَمَى [ramaa], عَلَى [ʕalaa], etc. This is the so-called "ʔalifun bi ṣuurati l yaaʔi" ("ʔalif in the shape of yaaʔ").[1] It should be observed

1. See II,5(iv).

that the yaaʔ of, for example, رَمَى (< رَمَيَ), although a radical in its own right, is replaced in the writing by ʔalif, when the vowel aa is no longer final; for example, رماه [ramaahu]. Attempts at rendering orthography phonetic lead so frequently to inconsistency.

It is of interest to note that the final aa vowel has its own individual name in Arabic, viz. ʔalifun maqṣuuratun ("reducible ʔalif"). This would seem to indicate that, at least nowadays, the name ʔalif is clearly associated with the phonetic function aa. The vowel is shortened to [a] before hamzatu l waṣli: hence the name.

3. Other Miscellaneous Functions.

(i) "'Otiose' ʔalif"; أَلِفُ الْجَمَاعَةِ [ʔalifu l jamaaʕati]

ʔalif is here simply a calligraphic device emphasising certain personal endings of the verb. (3 pl.m. Perfect, 2 and 3 pl.m. Imperative).

Examples:-

1. كَتَبُوا — كتبوا — katabuu.
2. يَكْتُبُوا — يكتبوا — yaktubuu.
3. يَكُونُوا — يكونوا — yakuunuu.
4. اُكْتُبُوا — اكتبوا — ʔuktubuu.

(ii) The termination -an; اَلتَّنْوِينُ مَعَ الْفَتْحَةِ [ʕal tanwiinu maʕa l fatħati]

The termination -an, usually the accusative form of the so-called "nunation", is written ـًا except:-

a) after ـة, the special written form of the feminine and unit-ending [taaʕun marbuuṭatun].[1]

b) after hamzah, following a "long fatħah" [ʕalif].

c) when an < ayun.

Examples:-

5. بَابًا — بابا — baaban.

6. أَسَدًا — أسدا — ʕasadan.

7. مَلِكًا — ملكا — malikan.

8. شَيْئًا — شيئا — ʃayʕan.[2]

but:-

9. زَوْجَةً — زوجة — zawjatan.

10. جَزَاءً — جزاء — jazaaʕan.

11. هُدًى — هدى — hudan.

1. See XI,4.

2. See p.40, Note 1 , and VIII,5(i).

(iii) ʕalif with maddah (ـآ).[1]

The phonetic implication of آ is invariably [ʕaa], i.e. the glottal stop followed by long fatħah. Maddah is thus sometimes a purely calligraphic device designed to obviate the writing of two successive (vertical) ʕalif's. It is, however, also used with phonetic and etymological as well as with calligraphic relevance when two hamzah's are potential in the same syllable, separated only by fatħah[2]; thus, for example, in Form IV of a verb the first radical of which is hamzah, أَأَ > آ [ʕaʕ > ʕaa]. The sequence ʕaʕ C is inoperative in Arabic.

Examples:-

12. آمِنٌ — آمن — ʕaaminun.

13. رَآهُ — راه — raʕaahu

14. تَآلَفَ — تآلف — taʕaalafa.

15. آلَفَ — آلف — ʕaalafa.

16. آلِفٌ — آلف — ʕaalifun.

1. This should be taken in conjunction with notes on hamzah elsewhere--under the functions of ا , و and ى. The glottal stop has this written form following fatħah or sukuun and before long fatħah.

2. This does not mean that two hamzah's may not occur consecutively in the written order of a word. If they do so occur, however, the second hamzah does not have sukuun but is the initial consonant of a new syllable, e.g. أَئِمَّةٌ (for أَأِمَّةٌ , for أَأْئِمَّةٌ) [ʕaʕimmatun].

(iv) Calligraphic archaisms: تَحْجِيَةٌ قَدِيمَةٌ [tahjiyatun qadiimatun] ("old spellings").

Examples:-

17. حَيْوَة 18. زَكْوَة 19. تَوْرَية

حَيْوَة زَكْوَة تَوْرَية

more usually: حَيَاة زَكَاة تَوْرَاة

ħayaatun. zakaatun. tawraatun.

also:-

20. هٰذَا 21. ذٰلِكَ 22. لٰكِن

هذا ذلك لكن

haaðaa. ðaalika. laakin.

23. اَللّٰه 24. إِبْرَاهِيم

الله إبراهيم

ʕallaahu. ʕibraahiimu.

Note.

The forms having ـَوْة or ـَيْة are properly archaisms in that they are no longer in current use. The other examples (all of common words) are still written as shown save that the short vertical stroke is omitted in most cases; thus the fact that هٰذَا is to be rendered [haaðaa] must be committed to memory. On the other hand, the stroke is commonly retained in those personal names in which it occurs.

II.

baaʔ, taaʔ, θaaʔ; nuun; yaaʔ.

These five letters are treated simultaneously since their initial and medial forms are differentiated by dots only.

I. Isolated Forms.

baaʔ, taaʔ, θaaʔ		nuun	yaaʔ
ب	ت	ن	ي
ـب	ـت	ـن	ـي

Note: When using a reed-pen the student is advised, at least until he has achieved a reasonable fluency, to attempt the shapes bit by bit rather than to make them without lifting the pen from the paper.

2. Initial Forms.

In initial position, these five letters assume one of three shapes, depending on the following letter. In most cases the shape is obligatory, but before certain shapes the writer may choose between variants. The three shapes, disregarding small non-significant variations, are (i) ـ (ii) ـ (iii) ـ. They are employed before the letter-shapes of the alphabet as follows:-

(i) Before ا, ـب (medial and final shapes), ـد, ـر, ـز, ـك (medial and final shapes), ـل (medial and final shapes), ـم/ـه (medial and final shapes)[1], ـو (final shape) [2].

1. Examples containing the medial form of (ـم) and (ـه) are not given below since the shape is as for medial baaʔ/taaʔ/θaaʔ.

2. Here and in similar headings subsequently shapes are employed as a convenient "shorthand" for the letters' names. At the same time, dots are omitted. Thus, for example, in the list under reference the shape ـد does duty for both daal and ðaal, ـر for both raaʔ and zaay, and so on. Variant letter-shapes are included as a principle and call for some interpretation: thus hereafter at (ii) the three shapes

(continued overleaf)

Examples:-

1. بَابٌ — باب — baabun.

2. نَبَشَ — نبش — nabaʃa.

3. بَتَّ — بت — batta.

4. ثَدْيٌ — ثدى — θadyun.

5. بَرْدٌ — برد — bardun.

6. يَكْرُ — يكر — yakurru.

7. بِكَ — بك — bika.

8. تِلْمِيذٌ — تلميذ — tilmiiðun.

9. بَلْ — بل — bal.

10. أَيْنَ — أين — ʕayna.

11. اِبْنٌ — ابن — ʕibnun.

12. بِهِ — به — bihi.

13. بِهِ — به — bihi.

(continuation of footnote 2, p.27)..... س ـسـ ـس (m. and f.) must be understood as medial and final s/ʃ (differentiated only by dots) as well as any variant of final ʃ. Similarly for ʂ/ḍ indicated ص ـصـ ـص (m. and f.).

Note.

The slight initial curvature of the shape before final nuun (Examples 10 and 11) is not essential, but is de rigueur before the first variety of final haaʃ (Example 12).

(ii) Before ا, س / ـسـ / ـس (m. and f.),[1] ص / ـصـ / ـص (m. and f.),[1] ط (m. and f.), ع (m. and f.), ف (m. and f.), ه (m. and f.), ـه (m. and f.), ل (m. and f.), ـر, ر (f.).

Examples:-

14. نَابٌ — ناب — naabun.

15. نَشِبَ — نشب — naʃiba.

16. يَأْنَسُ — يأنس — yaʔnasu.

17. بَصَمَ — بصم — baṣama.

18. بَضَّ — بضّ — baḍḍa.

19. بَطَّلَ — بطّل — baṭṭala.

20. رَابِطٌ — رابط — raabiṭun.

21. بَعَثَ — بعث — baʕaθa.

22. تَرَبَّعَ — تربّع — tarayyaʕa.

23. يَفِدُ — يفد — yafidu.

24. زَنَفَ — زنف — zanifa.

25. نَقْدٌ — نقد — naqdun.

1. See note 2, p.27.

26. بَقّ

بـ

baqqun.

27. يَكُرُّ

يـ

yakurru.

28. بِكَ

بـ

bika.

29. تِلْمِيذٌ

تـ

tilmiiðun.

30. بَلْ

بـ

bal.

31. ثَوْرٌ

ثـ

θawrun.

32. بِي

بـ

bii.

(iii) Before ـه (m. and f.), ـه (m. and f.), ـ (medial),[1] [ـ (final)].[2]

Examples:-

33. تَحْتَ

تـ

taħta.

34. نَابِحٌ

نـ

naabiħun.

35. ثَمَرٌ

ثـ

θamarun.

1. Form (ii). Vide infra XI,3.

2. See General Note (c) below.

36. تَمَّ

تـ

tamma.

37. نَهْرٌ

نـ

nahrun.

38. (أَيْنَ)

(أيـ)

[ʕayna]

General Notes on the Initial Forms.

(a) Shapes (i) and (ii) are alternative before those shapes having a long vertical stroke, viz. ʕalif, kaaf, and laam. Of the two, however, (i) is commoner, and is therefore to be preferred.

(b) There are three variants of the shape before final nuun. Two are shown at Examples 10 (also 11) and 38. The third is as for Example 10 without the initial curvature, but is not shown.

(c) Example 38 is bracketed since, in calligraphic form, this variant of final nuun, dictating the shape of preceding b, t, θ, etc., is rare. It is, however, the usual cursive form (compare the calligraphic and cursive forms of Example 10). This V-shaped final nuun, while perfectly legitimate, is not adopted in the calligraphic forms given in this book; the curved contour of Example 10 has been preferred.

(d) There would seem to be a tendency, when writing "vertical" strokes, to rotate the nib towards the vertical in order to achieve a thinner stroke than would be possible with the "regulation" angle. This applies generally, for example, to form (ii) of the present shape.

(e) The shape in conjunction with final yaaʕ (Example 32) is rather specially contrived. The pen is usually removed from the paper after completion of the almost vertical downstroke,

thus avoiding  or  , both of which are unacceptable. The latter is possible, however, in cursive form.

(f) It should, of course, be understood that the relevant form, viz. (ii), should be employed before all varieties of final ʃiin and ḍaad.

3. Medial Forms.

The medial form is, in almost all cases, initial form (i), the onset of the stroke appearing as a "tooth" above the level of the surrounding joining lines. The "bend-back" required by the letters jiim, ħaaʕ, xaaʕ, miim and yaaʕ (final) would, however, tend to fuse with the preceding joining-line, so that before these letters, a "modified" shape of medial b (t, ϴ, n, y) is employed. It therefore seems likely that this "modified" shape is but a variant dictated by the following letter. The significant feature is the prominence above the level oí the surrounding joining-lines, this prominence taking the form of a "tooth" or of a rounded "bridge" (قنطرة)--as the Arab calligraphers call it--as occasion demands. The direction (and consequently the shape) of the joining-line is also dictated by the shape of the letters themselves, and helps to produce the characteristic individual word-contours.

A third rather special medial form is that used when one of the five occurs between two of its "fellow" shapes, e.g. ϴ + b ≠ t, b + n + t, b + y + t, etc. The shape is  , in appearance a shortened variety of medial laam.[1] It should be noted that in such a succession of "like" shapes, even if they total more than three, it is the second one which takes this special form. Final nuun and yaaʕ are not, of course, included among these "like" shapes.

The distribution of the shape is, therefore, as follows:-

1. See IX,3,B(ii).

(i) Before medial and final ا, ب, ت, ث, ح, خ, ص, ط, ع, غ, ف, ق, ك, ل, م, ه, ى; and medial ر.

Examples[1]:-

1. قَنَاةٌ — qanaatun.
2. سَبَبٌ — sababun.
3. يَبْدَأُ — yabdaʕu.
4. بِيرَةٌ — biiratun.
5. كَنَسَ — kanasa.
6. قَبَضَ — qabaṣa.
7. اِسْتَنْظَفَ — ʕistanðafa.
8. تَبِعَ — tabiɣa.
9. هَنَّفَ — ħannafa.
10. حَبَقَ — ħabaqa.
11. مُبَكِّرُونَ — mubakkirun.
12. تَبَلْبَلَ — taballala.

1. It is chiefly the final form of the following letter that is exemplified; the rule holds equally, however, before medial forms.

13. بَيَّنَ 14. سَنَةٌ 15. مَقْتُولٌ

بيّن سنة مقتول

bayyana. sanatun. maqtuulun.

(ii) Before medial and final ـلـ and ـمـ, and final ـر.

Examples:-

16. فَتَحَ 17. بَنَمَا 18. بَنَى

فتح بنما بنى

fataħa. banamaa. banaa.

(iii) "Special" context.

Examples:-

19. بَيْتٌ 20. مَنْبِتٌ 21. اِسْتِثْنَاءٌ

بيت منبت استثناء

baytun. manbitun. ʕistiθnaaʕun.

22. يَتَبَيَّنَ

يتبين

yatabayyana.

Notes.

(a) The cursive form does not always agree with the calligraphic form. See, for instance, the combination b + y + r

at Example 4; the "battlement" effect of medial b (t, θ, n, y) + r is usual in cursive writing. Compare, too, the fusion, in cursive form, of medial b, etc., with the usual form of final nuun. Thus, the dots are the surest means of distinguishing طنـ [ṭanna] and طيـ [ṭiinun]. See also Example 13.

(b) The method of joining letters is on the whole fairly uniform. The examples given in this book illustrate normal practice, but the possibility of other devices should not be overlooked. Thus, for example, بيت may equally be written بيت.

(c) The word-shape ـتـ illustrates how important the dots have become for the ready interpretation of Arabic words in isolation. Its implications are many and include:

بيت بنت نبت بيت ثبت etc.

baytun. bintun. nabtun. bayyata. θabata.

Sometimes, indeed, - as in the first and fourth examples - the dots are not enough, and in order to assure correct interpretation of the isolated shape, we must needs "point" it. Compare also, for example, بـيـ [bayna] and بـيّـ [bayyana]. It is only when, knowing our grammar, we see the un-"pointed" shape in its place in the context, that we can interpret it immediately and accurately.

(d) The "bridge" shape of (ii) above is sometimes used as a variant only, after b (t, θ, n, y) before final nuun, e.g. بـيـ [bayna].

(e) The "special" shape of (iii) above is not obligatory in cursive form but may always be preferred. ـسـ, numerous "teeth" on the same level do not please.

(f) With further reference to (iii) above, do not use the "special" form for the second letter when the third "like" shape is of the "bridge" variety.

4. Final Forms.[1]

Generally speaking, it is the isolated form, in toto or minus the first stroke/s, that provides the final form of a letter. Some modification is made, however, in the case of final nuun derived from the isolated shape ـنـ [2]; this does not apply to the ـنـ shape of the letter.

Examples:-

(i) b, t, θ

1. حَنِثَ — ḥaniθa.
2. حَجَبَ — ḥajaba.
3. نَسَبَ — nasaba.
4. نَصَبَ — naṣaba.
5. عَطَبٌ — ɛaṭabun.
6. لَعِبَ — laɛiba.
7. لَقَبٌ — laqabun.
8. رَكِبَ — rakiba.
9. جَلَبَ — jalaba.

1. The student is reminded that "final" is used in its calligraphic sense. The final letter of a word will of course have its isolated form after a separate letter.

2. This shape has been preferred to ـنـ --see above Note (c) on the initial forms.

10. سَمْتٌ — samtun.
11. لَهِثَ — lahaθa.

(ii) n.

12. بَيْنَ — bayna.
13. نَحْنُ — naḥnu.
14. يَسِنُ — yasinnu.
15. غُصْنٌ — ɣuṣnun.
16. وَطَنٌ — waṭanun.
17. عَنْ — ɛan.
18. فَنٌّ — fannun.
19. كُنْ — kun.
20. عَلَنٌ — ɛalanun.
21. أَمْنٌ — ʔamnun.
22. هُنَّ — hunna.

Notes.

(a) The junction of ṣaad with final nuun is marked by slight

curvature; compare, for example, that of siin + final nuun, where the contour is quite sharply angled.

(b) Either of the other two varieties of nuun may, of course, be substituted above. Thus, for example, عنان [ʕalanun] and هنا [hunna]. The last shape is almost exclusively used for the cursive form; it is more sharply cornered than the shape used in the calligraphic examples above, which is generally more of a perfect "sine-wave" than the relevant portions of the isolated shape from which it derives (sc. ـنـ).

(iii) ي.

23. بِي

بـ

bii.

24. وَهْيٌ

وهـ

wahyun.

25. نَسِيَ

نسـ

nasiya.

26. وَصِيٌّ

وصـ

waṣiyyun.

27. طَيٌّ

طـ

ṭayyun.

28. عِيٌّ

عـ

ʕiyyun.

29. فِي

فـ

fii.

30. مَلَكِيٌّ

ملكـ

malikiyyun.

31. عَلِيٌّ

علـ

ʕaliyyun.

32. أُمِّيٌّ

أُمـ

ʔummiyyun.

33. هِيَ

هـ

hiya.

34. نَهْيٌ

نهـ

nahyun.

NB. There is a secondary form of final yaaʔ, rather more favoured in cursive than in calligraphic writing, especially when final in certain common particles. It is ـى; for example, إلى [ʔilaa], على [ʕalaa], في [fii].

General Note on the Final Forms.

It will be seen that, variants apart, the final forms have one shape only, irrespective of the preceding letter. The shape of the joining-line from the preceding letter may change, but the significant final shapes-- ـس, ـن, ـى --are constant. This is true of the final forms of all letters. For this reason, it is not necessary to show every initial and medial shape after which the final form may occur. The above examples illustrate final forms preceded, in alphabetical succession, by the initial or medial form of the other letters of the alphabet. Dots are, of course, ignored as a general principle, and the appropriate form of the isolated shape ـه does duty for jiim, ḥaaʔ and xaaʔ, ـظ for ṭaaʔ and ðaaʔ, and so on.

5. The Functions of yaaʔ-shape.

Like ʔalif, yaaʔ has a variety of functions. These are indicated in broad outline below.

(i) Bearer for hamzah: يَاءُ هَمْزَةٍ [yaaʔu hamzatin].

hamzah in medial and final position.

Broadly speaking, whenever kasrah precedes or follows hamzah, the latter is written above yaaʔ in medial or final form, as the case may be.

e.g. ـَـئـَ , ـُـئـُ , ـِـئـِ , ـْـئـْ

Examples:-

1. رَئِيسٌ[1] 2. رُئِيَ 3. بِئْرٌ

raʔiisun. ruʔiya. biʔrun.

4. سُئِلَ 5. نَاشِئٌ 6. خَطِئَ

suʔila. naaʃiʔun. xaṭiʔa.

7. نَائِمٌ

naaʔimun.

(ii) Second Consonantal Function.

As we have seen, the Arabic alphabet consists of consonants only. Two of its members, yaaʔ and waaw,[2] are frequently realised in pronunciation as semi-vowels or as the final element

1. If hamzah precedes or follows yaaʔ of the long vowel [see section (iii) below], then a second yaaʔ-shape is necessary to carry it. Compare خَطِيئَةٌ [xaṭiiʔatun] (sometimes also written خَطِيَةٌ, with hamzah written above a lengthened stroke joining yaaʔ to the following letter).

When yaaʔ-shape is used as hamzah's bearer, the two dots of its initial and medial forms are omitted, for the shape no longer symbolises the consonant-unit yaaʔ. A propos, the dots are regularly omitted in the final form of ى, whatever the function of its shape.

2. See below, VIII,5.

of diphthongs. Phonologically, however, they must be considered consonants in both these phonetic forms.[1]

"Semi-vocalic" yaaʔ [y] is always initial in a syllable. "Diphthongal" yaaʔ [ay] is always with sukuun, follows fatḥah and is either medial or final in a syllable. Doubling of the consonant--indicated in a "pointed" text by taʃdiid above it--sometimes implies a phonetic succession of "diphthongal" and "semi-vocalic" yaaʔ, but phonetically a geminated palatal fricative consonant is equally possible. Note that the succession "semi-vowel"-"diphthong" would require the writing of two separate yaaʔ's.

Examples:-

8. يَئِسَ 9. رُئِيَ 10. رَائِيَةٌ

yaʔisa. ruʔiya. raaʔiyatun.

11. بِيَعٌ 12. بَيِّنَةٌ 13. أَيْنَ

biyaʕun. bayyana. ʔayna.

14. بَيْتٌ

baytun.

1. The anaptyctic vowel used in Arabic and especially in the dialects to obviate, inter alia, the impossible pattern of three successive consonants at the same time reveals the true consonantal nature of

(continued overleaf)

(iii) The yaaʔ of prolongation: يَاءُ الْمَدِّ [ʔal yaaʔu l layyinatu]

The second of the "matres lectionis" or "aids to reading", the first being the ʕalif of prolongation.[1] The symbols of prolongation are not strictly حُرُوفٌ [ħuruufun], a status which is reserved in the main for consonants only. They were originally considered unessential to the representation of the word--unessential, that is, to the grammarian or scholar. The Arabs have ever paid little heed to the problems of the normal reader, and it is conceivably this disregard of the reader's convenience that has rendered the Arabic script so unsuitable for combating illiteracy.

The yaaʔ of prolongation is long kasrah [ii]. It is written--in a "pointed" text--as kasrah followed by a yaaʔ which is medial or final in the syllable. Phonetically and phonologically, the yaaʔ of prolongation, when non-final in a word or word-group, must be followed by a consonant, either in the same syllable or beginning the next. It is necessary to understand this in order to be able to distinguish between "semivocalic" yaaʔ and the yaaʔ of prolongation, the first of which may, and the second of which must be preceded by kasrah; compare, for example, عِيَادَةٌ [ʕiyaadatun] and عِيسَى [ʕiisaa].

[yii] will require the writing of two separate yaaʔ's. "yaaʔ taʃdiid" [yy] preceded by kasrah has been interpreted throughout as a geminated consonant, i.e. not as long kasrah+ consonant yaaʔ. There is perhaps, however, a case for the latter interpretation in certain circumstances with a corresponding transcribed form [iiy]. Among other considerations, phonetic variants permit either interpretation.

(continued from p.41)

"diphthongal" yaaʔ. Thus, for example, the yaaʔ of the final "diphthongal" ay of the oblique dual form يَدَيْ [yaday] will in the construct before hamzatu l waṣl be provided with "anaptyptic kasrah" to "put it into motion"; يَدَيِ الرَّجُلِ [fii yaday i l rajuli].

1. See above, I,2.

Examples:-

15. أَمِيرٌ أمير ʕamiirun.

16. فَنَاجِيهُ فناجيه fanaajiinu.

17. رَئِيسٌ رئيس raʔiisun.

18. فِلَسْطِينِيٌّ فلسطيني filasṭiiniyyun.

(iv) أَلِفٌ بِصُورَةِ الْيَاءِ [ʔalifun bi ṣuurati l yaaʔi][1]

For this term to be anything but a misnomer, we must again[2] consider the expression as having purely phonetic significance, viz. that it refers to the phonetic form [aa]. The shape ا must be excluded from its interpretation for, clearly, there is no question of yaaʔ replacing a true radical-shape ʕalif; moreover, developments of the order دَعَا < دَعَوَ, عَلِيٌّ < عَلِوٌ, رَضِيَ < رَضَيَ have not given rise to such expressions as "waaw in the form of ʕalif" or "waaw in the form of yaaʔ". On the other hand, it is difficult, if not unjustifiable, to dissociate the shape ا from the name ʕalif. In this sense, the term is regrettable and, coupled with the introduction of ا when [aa] is no longer final (رمى but رماة), illustrates the fact that, even in Classical Arabic, attempts at keeping orthography in step with changing phonetic forms may sometimes lead to seemingly capricious results.

1. See also I,2, Note.
2. Idem.

Examples:-

19. بَنَى — banaa.

20. عَلَى — ʕalaa.

21. إِلَى — ʔilaa.

Addendum.

For yaaʔ in some archaic forms, see I,3(iv) above.

III.

jiim, ħaaʔ, xaaʔ.

1. Isolated Form.





Notes.

(a) The final "tail" of the shape is termed in Arabic ذَيْلٌ [ðaylun]. It is achieved by a final clockwise motion of the wrist, but the student, at least in the early stages, is recommended to draw the required shape in outline, and then "fill in".

(b) The enclosed upper part of the shape is termed [ʂunduuqun] ("box").

2. Initial Form.

The second calligraphic division of the alphabet[1] must be stated at this point. It is the division into اَلْحُرُوفُ النَّازِلَةُ [ʔal ħuruufu l naazilatu] ("the descending letters") and اَلْحُرُوفُ الصَّاعِدَةُ [ʔal ħuruufu l ʂaaʕidatu] ("the ascending letters). The shape of initial jiim, ħaaʔ and xaaʔ depends entirely on this classification; so largely do the initial and medial shapes of baaʔ, taaʔ, ϴaaʔ, nuun and yaaʔ.[2] The "ascending" letters are listed at (i), the "descending" at (ii) below.

1. See Introduction, paragraph 2.
2. See above II, 2 and 3.

(i) Before ا, ـب (m. and f.), ـد, ـس/ـسـ/ـس (m. and f.), ـص/ـصـ/ـص (m. and f.), ـط (m. and f.), ـع (m. and f.), ـف (m. and f.), ـه (m. and f.), ـك (m. and f.), ـل (m. and f.), ـم/ـم (m. and f.), ـو (final--2nd form[1]), ـر (m.).

(ـه - ـه)

Examples:-

1. أَجَابَ — أجاب — ʕajaaba.
2. جُبْنٌ — جبن — jubnun.
3. جَدَّةٌ — جدة — jaddatun.
4. جِسْمٌ — جسم — jismun.
5. حَصَلَ — حصل — ħaṣala.
6. حَطَبٌ — حطب — ħaṭabun.
7. جَعَلَ — جعل — jaʕala.
8. خَفَّ — خف — xaffa.
9. حَقٌّ — حق — ħaqqun.
10. حُكْمٌ — حكم — ħukmun.
11. خِلَافٌ — خلاف — xilaafun.
12. حَنَّةَ — حنة — ħanna.

1. See above II,2(i), Example 13.

13. دَرَجَةٌ — درجة — darajatun.

(ii) Before ـع (m. and f.), ـر, ـم (m. and f.), ـه (m.), ـه (final - 1st form[1]), ـر (f.).

(ـه - ـه)

Examples:-

14. حَجٌّ — حج — ħajjun.
15. جَرَى — جرى — jaraa.
16. خَمْسٌ — خمس — xamsun.
17. جَهِلَ — جهل — jahila.
18. دَرَجَةٌ — درجة — darajatun.
19. رُوحِيٌّ — روحي — ruuħiyyun.

Notes.

(a) The slight curvature before final haaʔ (1st form) illustrates the desire for curvature which is noticeable throughout Arab calligraphy; it is, however, less marked in Ruqʕah than in the other styles of writing.

(b) The first two strokes of medial form (ii) are as for the isolated form.

1. See above II,2(i), Example 12.

3. Medial Form: (ـحـ - ـحـ).

This shape is constant and is provided by stroke 2 of the isolated form. The "bend-back" beneath the preceding line is the significant feature, but, in cursive writing, is sometimes open to confusion with medial miim.[1] The stroke is not quite horizontal, and is identical with the second stroke of isolated yaaʕ.

Examples:-

1. 

mahaa.

2. 

nahbun.

3.

mahajjun.

4. 

najdun.

5. 

nahrun.

6.

yuhissu.

7. 

mahḍun.

8. 

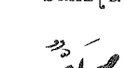
saxiṭa.

9.

najaʁa.

10. 

najafun.

11. 

miħakkun.

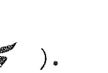
12.

maħallun.

1. See below X,3.

13. 

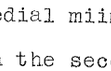
najmun.

14. 

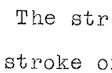
nahnu.

15.

muxxuhu.

16. 

nahwun.

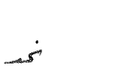
17. 

najiyyun.

4. Final Form.

The final form is as for the medial form with the addition of the remainder of the isolated form.

Examples:-

1. 

naabiħun.

2. 

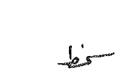
raajiħun.

3.

naasijun.

4.

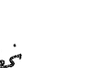
naaṣiħun.

5. 

naaṭiħun.

6.

naafiħun.

7. 

kaħħa.

8. 

ʕalaħħa.

9.

saamaħa.

10. لَاهِجٌ

لاهج

laahijun.

Note.

Initial kaaf and laam before final (and medial) jiim, ħaaʕ and xaaʕ[1] are formed--calligraphically--in the same way as initial baaʕ, taaʕ, θaaʕ, nuun and yaaʕ, before final yaaʕ, save that the vertical stroke is somewhat longer.[2]

1. Examples 7 and 8.
2. See II,2, Note (e).

IV.

daal, ðaal; raaʕ, zaay.

These four letters are all "separates". Therefore, calligraphically, they exist only in isolated or final form.

1. Isolated Forms.

daal, ðaal.	raaʕ, zaay.
د	ر
د	ر

The shape of raaʕ, zaay, is possibly the most difficult to make with a reed-pen. The pen is drawn for a short distance in the direction of minimum thickness, then on a gradual curve before making a broad--not quite horizontal--sweep to the left. The student is advised to "touch up" at least the final part of the shape (dotted area in the dissected form above). To achieve the correct shape without "touching up", the "sweep" is "tailed off" by removing the lower half of the nib from the paper as you write. The straight-line effect of the lower edge of the shape is necessary ( ). The overall shape is roughly triangular ( ).

Examples:-

1. ذَهَبَ — ذهب — ðahaba.
2. أَدَبٌ — أدب — ʕadabun.
3. طَرَدَ — طرد — ṭarada.
4. رَأَبَ — رأب — raʕaba.
5. أَرْسَلَ — أرسل — ʕarsala.
6. نُورٌ — نور — nuurun.

2. Final Forms.

In final form, the two shapes (daal and ðaal) and (raaʕ and zaay) are distinguished only by the method of their being joined to the preceding letter. In the case of ـد an ascent, in the case of ـر a descent is made before the letter proper is made. For example, (b + d) is ـبد, but (b + r) ـبر.

Both shapes proper are with insignificant variations as for isolated raaʕ and zaay.

Examples:-

(i) daal, ðaal.

1. بَذَلَ — baðala.
2. هَذَفَ — haðafa.
3. سَدِيمٌ — sadiimun.
4. صَدَقَ — ṣadaqa.
5. وَطَّدَ — waṭṭada.
6. عَذْبٌ — ʕaðbun.
7. قَدِيمٌ — qadiimun.
8. كَدَمَ — kadama.
9. لَدْنٌ — ladnun.

10. مُذَكِّرَةٌ — muðakkiratun.
11. هَذَا — haaðaa.

(ii) raaʕ, zaay

12. بَرَأَ — baraʕa.
13. جَرَى — jaraa.
14. سَرَقَ — saraqa.
15. صَرَفَ — ṣarafa.
16. طَرَدَ — ṭarada.
17. عَزَّزَ — ʕazzaza.
18. فَرَزَ — faraza.
19. كَزٌّ — kazzun.
20. هَزَأَ — hazaʕa.

Notes.

(a) In comparison with isolated raaʕ/zaay, there is a tendency for the "sweep" stroke to be made rather more horizontally in these final forms.

(b) Notice the "battlement" effect in cursive writing of the junction between raaʕ/zaay and preceding medial baaʕ, taaʕ,

ϴaaʕ, nuun, yaaʕ,[1] as well as with preceding initial or medial ʂaad.[2]

1. See II,3(i), Example 4.

2. See Example 15 above.

V.

siin, ʃiin; ʂaad, ɖaad.

1. Isolated Forms.

A.

	siin		ʃiin	
				
	(i)	(ii)	(i)	(ii)	(iii)
					

B.

	ʂaad	ɖaad	
			
		(i)	(ii)	(iii)
				

Notes.

(a) siin (i) is very rare in Ruqɛah. It occurs most frequently in the initial form before ا, and in cursive form, virtually never.

(b) The last two strokes of form (ii) ʃiin and ɖaad are in place of the dot/s otherwise associated with the letters.

(c) ʃiin and ɖaad are capable of the variety of shape shown only in final position.

(d) In the case of all four letters--with the exception of form (iii) ʃiin and ɖaad--the ـــ-element is the same.

(e) The student may find the shapes difficult with a reed-pen. Remember to maintain the nib at a constant angle; thereafter, it is a question of acquiring the "feel" of the correct direction in which to move the pen. Movement is on a curve throughout.

(f) The enclosed part of ṣaad, ḍaad is--like that of jiim, ħaaʕ and xaaʕ--termed صُنْدُوقٌ [ṣunduuqun] ("box").

2. Initial Forms.

A. siin, ʃiin.

The long initial stroke of isolated siin/ʃiin is used to provide their initial (and medial) forms.

Examples:-

1. سَأَلَ (سأل)

2. سَبَبٌ

saʕala. sababun.

3. شَجَرٌ

4. سَدَنَ

5. سَرَقَ

ʃajanun. sadana. saraqa.

6. شَصٌّ

7. سَطْرٌ

8. شِعَارٌ

ʃiṣṣun. saṭrun. ʃiɛaarun.

9. سَفَرٌ

10. شَكَّ

11. سَلَبَ

safarun. ʃakka. salaba.

12. شَمَّ

13. شَهَادَةٌ

14. سُورٌ

ʃamma. ʃahaadatun. suurun.

B. ṣaad, ḍaad.

(i) Before all shapes except those at (ii) below. (صـ - ضـ)

Examples:-

15. صَابِرٌ

16. صَبَرَ

17. صَدَقَةٌ

ṣaabirun. ṣabara. ṣadaqa.

18. ضَرَبَ

19. ضَعْفٌ

20. صَفٌّ

ḍaraba. ḍaɛfun. ṣaffun.

21. ضَلَّ

ضل

ḍalla.

22. صِلَةٌ

صلة

ṣilatun.

23. صَهَرَ

صهر

ṣahara.

24. صَوَابٌ

صواب

ṣawaabun.

(ii) Before ـهـ (m. and f.), ـه (m. and f.), ـة (f.)

(صهـ - صه)

Examples:-

25. صَحِبَ

صحب

ṣaḥiba.

26. صَمَّمَ

صمم

ṣammama.

27. رَضِيَ

رضي

raḍiya.

Notes.

(a) The final stroke (ـص / ـض) of initial (and medial) ṣaad/ḍaad is thus a complete reflection of the first two medial forms of baaʔ, taaʔ, θaaʔ, nuun, yaaʔ.[1] A frequent practice in cursive writing, and one to be avoided, is the omission of this stroke in the initial and medial forms of ṣaad/ḍaad.

1. See above II,3(i) and (ii).

(b) Note the rather special cursive form of the junction with raaʔ/zaay.[1]

(c) Frequently, in the cursive form, the initial stroke of ṣaad/ḍaad remains below the "box".

3. Medial Forms.

A. siin, ʃiin.

1. تَسَاوَرَ

تساور

taʃaawara.

2. يُسَبِّبُ

يسبب

yusabbibu.

3. يَسْحَبُ

يسحب

yasḥabu.

4. حَسَدٌ

حسد

ḥasadun.

5. مَشْرُوعٌ

مشروع

maʃruuʕun.

6. عَسَسٌ

عسس

ʕasasun.

7. يُسَطِّرُ

يسطر

yusaṭṭiru.

8. مَشْغُولٌ

مشغول

maʃɣuulun.

9. يَسْفِرُ

يسفر

yasfiru.

10. مُشْكِلَةٌ

مشكلة

muʃkilatun.

11. يَسْلَمُ

يسلم

yaslamu.

12. اَلشَّمْسُ

الشمس

ʔal ʃamsu.

1. See above IV,2, Note (b).

13. يُسِرُّ 14. مَشْهُورٌ 15. نَفْسُهُ

يسر مشهور نفس

yusinnu. maʃhuurun. nafsuhu.

16. يَسُوءُ 17. نَسِيَ

يسوء نسى

yasuuʕu. nasiya.

B. ṣaad, ḍaad.

The distribution of the medial shape of ṣaad/ḍaad before the other letters of the alphabet is as for its initial shape.

In addition, the method of joining a preceding inseparable letter to medial (or final) ṣaad/ḍaad should be noted. The joining line is swept up and back to make the "box" of ṣaad/ḍaad, leaving a characteristic rounded corner below the "box". It is important that the lower edge of the "box", when completed, should be distinctly above the preceding joining-line.

(i) Before all shapes except those at (ii) below. (صـ - ضـ)

Examples:-

18. حِصَانٌ 19. خَضَبَ 20. تَصَدَّرَ

حصان خضب تصدر

ḥiṣaanun. xaḍaba. taṣaddara.

21. عَصَرَ 22. لَصَّصَ 23. مُصْطَنَعٌ

عصر لصص مصطنع

ʕaṣara. laṣṣaṣa. muṣṭanaʕun.

24. اِرْتَضَعَ 25. عُصْفُورٌ 26. مِصَكٌّ

ارتضع عصفور مصك

ʕirtaḍaʕa. ʕuṣfuurun. miṣakkun.

27. حَصَلَ 28. لَصَّصْنَ 29. مُصَهَّبٌ

حصل لصصن مصهب

ḥaṣala. laṣṣaṣna. muṣahhabun.

30. فِضَّةٌ 31. خُصُوصَةٌ

فضة خصوصة

fiḍḍatun. xuṣuumatun.

(ii) Before ـلـ (m. and f.), ـمـ (m. and f.), ـرـ (f.)(صـ - ضـ)

Examples:-

32. فَصُحَ 33. بَصَمَ 34. قَضَى

فصح بصم قضى

faṣuḥa. baṣama. qaḍaa.

Note: It is important that the "box" of ṣaad/ḍaad should not be "blocked in".

4. Final Forms.

A. siin, ʃiin.

Examples:-

1. رَأْسٌ — رأس — raʕsun.
2. جَيْشٌ — جيش — jayʃun.
3. بَخَسَ — بخس — baxasa.
4. عَسٌّ — عس — ʕasasun.
5. بَطَشَ — بطش — baṭaʃa.
6. غَشَّ — غش — ɣaʃʃa.
7. نَفْسٌ — نفس — nafasun.
8. نَقَشَ — نقش — naqaʃa.
9. نَكَسَ — نكس — nakasa.
10. رَمْسٌ — رمس — ramsun.
11. نَهَشَ — نهش — nahaʃa.

Notes.

(a) The shape ـسـ may be either s + s or s + (b,t,θ,n,y) + s. The presence or absence of dots constitutes the sole means of differentiation. Compare, for example, هسس [hassasa] and هيس [xasiisun].

(b) Note the cursive distinction between s(ʃ) + m + s(ʃ) [ـسـ] and s(ʃ) + s(ʃ) [ـسـ]. The letter is revealed by its relation to the surrounding joining-lines. Compare, for example, رأس [ʕal ʃamsu] and عسس [ʕasasun].

(c) Ambiguity sometimes arises, especially in cursive writing. Thus ـسـ may be either ʃ or (s + n). Similarly, (s + y) [ـسـ] is often difficult to distinguish in cursive form from s [ـس].

B. ṣaad, ḍaad.

Examples:-

12. قَاضٍ — قاض — qaaḍin.
13. مَرِيضٌ — مريض — mariiḍun.
14. رَخِيصٌ — رخيص — raxiiṣun.
15. هَصَّ — هصّ — haḍḍa.
16. لَصَّصَ — لصّص — laṣṣaṣa.
17. رَعَصَ — رعص — raʕaṣa.
18. بَعْضٌ — بعض — baʕḍun.
19. نَقَضَ — نقض — naqaḍa.
20. رَفَضَ — رفض — rafaḍa.

21. نَكَصَ

نكص

nakaṣa.

22. لِصٌّ

لص

liṣṣun.

23. مَصَّ

مص

maṣṣa.

24. أَرْهَصَ

أرهص

ʕarhaṣa.

VI.

ṭaaʕ, ðaaʕ.

1. Isolated Form.

ظـ

ظ

Apart from the finishing stroke which is "tailed" (compare jiim, raaʕ, etc.), the lower half of ṭaaʕ/ðaaʕ is as for the "box" of ṣaad/ḍaad. The final upright stroke is exactly as ʕalif; its lower extremity should not quite touch the "box".

2. Initial Form.

Examples:-

1. طَاهِرٌ

طاهر

ṭaahirun.

2. ظَبْيٌ

ظبي

ðabyun.

3. طَحَنَ

طحن

ṭaḥana.

4. وَطَّدَ

وطد

waṭṭada.

5. ظَرْفٌ

ظرف

ðarfun.

6. طَسَلَ

طسل

ṭasala.

7. طَعَنَ

طعن

ṭaɛana.

8. طَفَحَ

طفح

ṭafaḥa.

9. ظَلَّ

ظل

ðalla.

10. طَمِعَ

طمع

ṭamiɛa.

11. ظَنَّ

ظن

ðanna.

12. ظَهَرَ

ظهر

ðahara.

13. طَوْعًا

طوعا

ṭawɛan.

3. Medial Form: (ـطـ - ـطـ)

The characteristic shape of the preceding joining-line - exactly like that preceding ṣaad/ḍaad - is noteworthy. It occurs also, of course, before the final form.

Again as for ṣaad/ḍaad, the "box" is kept distinctly above the preceding joining-line.

Examples:-

1. خَطَأٌ

خطأ

xaṭaʔun.

2. حَطَبٌ

حطب

ḥaṭabun.

3. بَطَحَ

بطح

baṭaḥa.

4. مِيطَدَةٌ

ميطدة

miiṭadaẗun.

5. نَظَرَ

نظر

naðara.

6. نُطْسٌ

نطس

nuṭsun.

7. تَنَطَّعَ

تنطع

tanaṭṭaɛa.

8. مُطْفَأٌ

مطفأ

muṭfaʔun.

9. نَطَقَ

نطق

naṭaqa.

10. مَظْلُومٌ

مظلوم

maðluumun.

11. نَظَمَ

نظم

naðama.

12. حَفِظْنَ

حفظن

ḥafiðna.

13. مُحَافَظَةٌ

محافظة

muḥaafaðatun.

14. كَظُومًا

كظوما

kaðuuman.

15. نَفْطِيٌّ

نفطي

nafṭiyyun.

4. Final Form.

Examples:-

1. رَبَطَ

ربط

rabaṭa.

2. لَحْظٌ

لحظ

laḥðun.

3. نَشِطَ

نشط

naʃiṭa.

4. يَغُطُّ

يغط

yayuṭṭu.

5. حَفِظَ

حفظ

ħafiða.

6. غَلِطَ

غلط

yaliṭa.

7. نَمَطٌ

نمط

namaṭun.

8. رَحْطٌ

رحط

raḥṭun.

VII.

ɛayn, ɣayn.

1. Isolated Form.



The lower part--the last two strokes (ـعـ)--of the shape is as for that of jiim, ħaaʕ, xaaʕ.

It would appear likely that the phonetic similarities existing between ħaaʕ and ɛayn account for the likeness of shape. We may note in passing that the symbol for hamzah (ء) is derived from the upper part of ɛayn, its invention being attributed to the grammarian الفراهيدي [ʕal xaliil], who considered its articulation as nearly approaching that of ɛayn.

2. Initial Form: (عـ - غـ)

Examples:-

1. غَائِبٌ

غائب

ɣaaʕibun.

2. غَيْبٌ

غيب

ɣaybun.

3. عَجْزٌ

عجز

ɛajzun.

4. عُذْرٌ

عذر

ɛuðrun

5. غَرَضٌ

غرض

ɣaraḍun.

6. عَسَمَ

عسم

ɛasima.

7. غَضَاضَةٌ 8. عَظْمٌ 9. عَقْلٌ

غضاضة عظم عقل

ɣaḍaaḍatun. ɛaðmun. ɛaqlun.

10. عَكْسٌ 11. غَلِطَ 12. عَمٌّ

عكس غلط عم

ɛaksun. ɣaliṭa. ɛammun.

13. عَنْ 14. عِهْنٌ 15. عَوْمٌ

عن عهن عوم

ɛan. ɛihnun. ɛawmun.

Note. In cursive writing an apparently gratuitous vertical stroke is sometimes used as the first stroke of the initial shape (ـعـ in place of ـعـ).

3. Medial Form.

To make medial (and the first part of final) ɛayn/ɣayn, the the reed-pen may be removed from the paper at the conclusion of the preceding joining-line, a suitable gap being left for the completion of the shape, which is made as follows:-

Stroke:	(i)	(ii)	(iii)
Direction of movement:	↖	→	↙

The three strokes are, of course, fused in the complete form: ـعـ

Showing junction with preceding joining-line: (a) stroke (i) only: ـعـ
(b) complete shape: ـعـ

This procedure helps to avoid any tendency to obliterate or "over-round" the ∧-shaped nick beneath the letter. ـعـ and ـعـ are unacceptable.

Examples:-

1. صِفَارٌ 2. بَعَثَ 3. مَعْنًى

صفار بعث معنى

ṣiyaarun. baɛaθa. maɛnan.

4. نَعْجَةٌ 5. اِسْتَعَدَّ 6. يَغْرِسُ

نعجة استعد يغرس

naɛjatun. ʕistaɛadda. yaɣrisu.

7. اَلْغَشَاسَةُ 8. يَغْضَبُ 9. يَعْظُمُ

الغشاسة يغضب يعظم

ʕal ɣaʃʃaaʃu. yaɣḍabu. yaɛðumu.

10. شَغَفٌ 11. شُغْلٌ 12. لَغَمٌ

شغف شغل لغم

ʃayafun. ʃuɣlun. layamun.

13. لُغَةٌ 14. اَلْعَوْمُ 15. أَلْغَى

لغة العوم ألغى

luɣatun. ʕal ɛawmu. ʕalɣaa.

Note.

The shape should be "blocked" (ـعـ) not open (ـعـ) in order to avoid confusion with medial faaʕ and qaaf.[1] In practice, however, cursive medial ɣayn and faaʕ often become indistinguishable. In rapid writing the "unblocking" of ʕayn/ɣayn is often unavoidable, but an attempt should nevertheless be made to keep it flat-topped, and thus to distinguish it from the more rounded shape of medial faaʕ/qaaf.

4. Final Form.

The final calligraphic form requires the addition of the last two strokes of the isolated form to the first two strokes of the medial form.

Examples:-

1. بَلِيغٌ — بليـ — baliiɣun.
2. فَجَعَ — فجـ — fajaʕa.
3. بَشِعٌ — بشـ — baʃiʕun.
4. نَصَعَ — نصـ — naṣaʕa.
5. سَطَعَ — سطـ — saṭaʕa.
6. رَفَعَ — رفـ — rafaʕa.
7. رَكَعَ — ركـ — rakaʕa.
8. بَلَغَ — بلـ — balaɣa.
9. ثَمَغَ — ثمـ — ϴamaɣa.

1. See below VIII,3.

VIII.

faaʕ, qaaf; waaw.

1. Isolated Forms.

A. faaʕ — قـ — qaaf — ـقـ — waaw — ـو

The first two strokes of these three letters are, for practical purposes, identical: ‘’ making ۹ . The "neck" (۹←) of waaw is normally somewhat shorter than that of faaʕ or qaaf.

The remainder of faaʕ is as for baaʕ/taaʕ/ϴaaʕ.

Thus: ف

The remainder of qaaf consists principally of two strokes, the first gradually widening towards the bottom left hand corner of the shape, the second tapering vertically. In order to achieve this second stroke, it is thus necessary to modify the normal angle of the nib. The final "pennon" represents the two dots associated with the letter in its initial and medial forms, and in other styles of writing.

Thus: ق

The remainder of waaw is as for raaʕ/zaay.

Thus: و

B. Examples of isolated waaw.

waaw is the last of the six "separate" letters.

1. وَسَطٌ — وسـ — wasaṭun.
2. وَرْدٌ — ورـ — wardun.
3. وَافَقَ — وافـ — waafaqa.

4. وَقْتَمَا

وقتما

waqtamaa.

2. Initial Form (faaʔ and qaaf): (ـفـ - ـقـ)

faaʔ and qaaf are differentiated in their initial (and medial) form by their dots only.

Examples:-

1. فَاحَ

فاح

faaḥa.

2. قَبَسَ

قبس

qabasa.

3. فَجْرٌ

فجر

fajrun.

4. قَدَّرَ

قدر

qaddara.

5. فَرَّ

فر

farra.

6. قِسْمَةٌ

قسم

qismatun.

7. فَصَمَ

فصم

faṣama.

8. فَطَنَ

فطن

faṭina.

9. قَعَدَ

قعد

qaʕada.

10. قَفَلَ

قفل

qafala.

11. فَكَّرَ

فكر

fakkara.

12. قَلَمٌ

قلم

qalamun.

13. قَمِيئٌ

قميء

qamiinun.

14. فَهْدٌ

فهد

fahdun.

15. وَقُودٌ

وقود

waquudun.

Note: In cursive form initial faaʔ/qaaf often becomes difficult to distinguish in shape from initial miim.[1]

3. Medial Form (faaʔ and qaaf): (ـفـ - ـقـ)

The medial form of faaʔ/qaaf is an open loop, not unlike the "box" of ṣaad/ḍaad but smaller, and is distinguished from the "box" also by the fact that the preceding and following joining-lines are on the same level.

It is important that the loop of faaʔ/qaaf should be open, not blocked.

As already noted,[2] faaʔ/qaaf and ʕayn/ɣayn medial forms are often difficult to distinguish in cursive writing.

Examples:-

1. لِقَاءٌ

لقاء

liqaaʔun.

2. عَقَّبَ

عقب

ʕaqqaba.

3. نَفَحَ

نفح

nafaḥa.

4. نَفِدَ

نفد

nafidu.

5. تَقْرِيرٌ

تقرير

taqriirun.

6. تَقَشَّعَ

تقشع

taqaʃʃaʕa.

1. See below X,2.
2. See above, VII,3, Note.

7. نَفَضَ

نفض

nafaqa.

8. فَقَطْ

فقط

faqaṭ.

9. يَفْعَلُ

يفعل

yafɛalu.

10. مُلَفَّفٌ

ملفف

mulaffafun.

11. تَفَكَّرَ

تفكر

tafakkara.

12. اَلْقَمَرُ

القمر

ʕal qamaru.

13. أَلِفْنَهُ

ألفنه

ʕalifna

14. يَفْهَمُ

يفهم

yafhamu.

15. مُعْلَقَةٌ

معلقة

muylaqatun.

16. مَغْفُورٌ

مغفور

mayfuurun.

17. لَقِيَ

لقى

laqiya.

4. Final Forms.

Final faaʕ and qaaf consist of the medial forms plus the last strokes of the isolated forms.

A. faaʕ.

Examples:-

1. شَرِيفٌ

شريف

ʃariifun.

2. رَجَفَ

رجف

rajafa.

3. عَسَفَ

عسف

ɛasafa.

4. وَصَفَ

وصف

waṣafa.

5. عَطَفَ

عطف

ɛaṭafa.

6. شَغَفَ

شغف

ʃayafa.

7. وَقَفَ

وقف

waqafa.

8. وَكَفَ

وكف

wakafa.

9. حَلَفَ

حلف

ħalafa.

10. لَهِفَ

لهف

lahifa.

B. qaaf.

Examples:-

11. عَبَقَ

عبق

ɛabaqa.

12. سَحَقَ

سحق

saħaqa.

13. وَسَقَ

وسق

wasaqa.

14. لَصِقَ

لصق

laṣiqa.

15. طَقَّ

طق

ṭaqqa.

16. صَعَقَ

صعق

ṣaɛaqa.

17. صَفَقَ 18. عَلَقَ 19. عَمَقَ

صفقه علقه عمقه

ṣafaqa. ʕallaqa. ʕamuqa.

20. رَهَقَ

رهقه

rahaqa.

Note. In cursive script, final qaaf often resembles final nuun of the type ~ : the distinction between the two lies principally in the "head" of qaaf and in its greater curvature generally.

C. waaw: (و - و)

Examples:-

21. نُورٌ 22. جَوَّدَ 23. سِوَى

نور جود سوى

nuurun. jawwada. siwaa.

24. صَوْتٌ 25. طُولٌ 26. مَفْعُولٌ

صوت طول مفعول

ṣawtun. ṭuulun. maʃyuulun.

27. قَوْمٌ 28. لُوطٌ 29. مُوسِيقَى

قوم لوط موسيقى

qawmun. luuṭun. muusiiqaa.

5. The Functions of waaw-shape.

The following are the principal functions of the letter waaw:-

(i) Bearer for hamzah in medial and final position: وَاوُ هَمْزَةٍ [waawu hamzatin].

Generally speaking, hamzah is written with waaw whenever ḍammah either precedes or follows, unless either of these positions is occupied by kasrah.[1]

Examples:-

1. بَؤُسَ 2. يُؤَلِّفُ 3. يَبْؤُسُ

بؤس يؤلف يبؤس

baʕusa. yuʕallifu. yabʕusu.

4. يُؤْخَذُ 5. دَنُؤَ

يؤخذ دنؤ

yuʕxaðu. danuʕa.

Concluding notes on hamzah.

Some uncertainty exists when hamzah follows sukuun, witness

1. See above II,5(i).

the variants مَسْؤُول and مَسْئُول [masʔuul].[1] This is perhaps in accord with the tacit implication in our examination of hamzah that neighbouring kasrah exerts the strongest "influence". The nature, i.e. "separate" or "inseparable", of the preceding letter is also an important factor. It is seemingly possible always to write medial hamzah independently when the preceding letter is a "separate", unless hamzah is vowelled with kasrah, when yaaʔ-shape is used:

e.g. مَقْرُوءَة [maqruuʔatun], سَاءَلَ [saaʔala],
but مُسَائِل [musaaʔilun].

Similarly, both رُؤُوس and رُءُوس [ruʔuus] are possible forms, while الرَّءُوس [ʔal marʔuus], where in addition sukuun precedes, is to be preferred to الرُّءُوس:[2] contrast رَئِيس, where kasrah (long) follows.

hamzah as the final consonant of the word, following sukuun and preceding nunation, provides a good illustration of the closely-knit nature of grammatical, phonetic and written systems. Distinction must be made between the nominative and genitive nunations on the one hand, and the accusative nunation on the other. The former are regularly omitted before pause while the latter, at least in a "strict Classical"[3] pronunciation, has a positive phonetic form. This distinction, phonetic and grammatical, is implied in the corresponding written forms.

1. ḍammah usually follows. The first variant shown is perhaps to be preferred.

2. But اِمْرَأَة [ʔimraʔatun], NOT امرءة, and, of course, مَسْأَلَة [masʔalatun], NOT مسءلة. When hamzah is vowelled with fatḥah and follows sukuun or fatḥah (short), no special remark is called for--see above, I,1.

3. For example, in Koranic recitation.

Thus, taking the nominative, hamzah is written independently and the preceding letter has its final shape irrespective of its separate or inseparable nature:

e.g. شَيْءٌ [ʃayʔun], دِفْءٌ [difʔun],
مِلْءٌ [milʔun], نَبِيءٌ [nabiiʔun],[1]
جُزْءٌ [juzʔun], مَرْءٌ [marʔun].

With the accusative nunation, however, the "separate"-"inseparable" differentiation is operative:

e.g. شَيْئًا [ʃayʔan], دِفْئًا [difʔan],
مِلْئًا [milʔan],[2]
but جُزْءًا (or جُزْئًا) [juzʔan].

Without final nunation, the distinction is not operative: اَلْمِلْءُ , اَلشَّيْءُ .

The account given under ʕalif, yaaʔ and waaw of the method of writing hamzah is by no means exhaustive, but the indications given should provide the student with a model which is generally acceptable.

(ii) Consonantal Function.[3]

As in the case of consonantal yaaʔ, "semi-vocalic" waaw is always initial in a syllable. "Diphthongal" waaw [aw] is always with sukuun, follows fatḥah and is either medial or final in a syllable. Doubling of the consonant--indicated by taʃdiid in a "pointed" text--may imply phonetic succession of "diphthongal" and "semi-vocalic" waaw, but a geminated labial consonant is equally possible.

1. More commonly نَبِيٌّ [nabiyyun].

2. That neighbouring vowel-units have differential implications as to the writing of hamzah is further illustrated by the practice in some "schools" of distinguishing مِلْئًا [milʔan] and مَلْءًا [malʔan].

3. See above, II,5(ii).

Examples:-

6. قَوَّمَ 7. مُقَاوَمٌ 8. اِسْوَدَّ

قوم مقاوم اسود

qawwama. muqaawamun. ʕiswadda.

9. تَصْوِيرٌ 10. طَوِيلٌ 11. وَرَدَ

تصوير طويل ورد

taṣwiirun. ṭawiilun. warada.

12. أَوْ 13. يَوْمٌ 14. دَعَوْا

أو يوم دعوا

ʕaw. yawmun. daʒaw.

15. مَوْتٌ 16. جَوٌّ 17. جَوْهَرٌ

موت جو جوهر

mawtun. jawwun. jawharun.

(iii) The waaw of prolongation: اَلْوَاوُ اللَّيِّنَةُ [ʔal waawu l layyinatu]

The third and last of the "aids to reading". The waaw of prolongation is long ḍammah [uu]. It is written in a "pointed" text as ḍammah followed by a waaw which is medial or final in the syllable. Again, as with the yaaʕ of prolongation, a consonant must follow this waaw either in the same syllable or beginning the next. Both "semi-vocalic" and "lengthening"

waaw may be preceded by ḍammah--indeed, must be so in the second case--but the former above can--indeed, must--be followed by a vowel. Compare, for example, نُوبٌ [nuubun] and نُوَبٌ [nuwa̲bun].

Again as for yaaʕ,[1] "waaw taʃdiid" preceded by ḍammah is not treated here as long vowel + consonant waaw, although at times there may be justification for this view and a transcribed form [uuw], e.g. زُوِّجَ [zuwwija]

Examples:-

18. تَقُولُ 19. بُيُوتٌ 20. ذُو

تقول بيوت ذو

taquulu. buyuutun. ðuu.

21. دُونَ 22. شُرُوقٌ 23. شُهُودٌ

دون شروق شهود

duuna. ʃuruuqun. ʃuhuudun.

1. See above, II,5(iii).

IX.

kaaf, laam.

1. Isolated Forms.

kaaf	laam.
اق	ال
اك	ل

Notes.

(a) The first stroke of both letters is as for ʕalif but longer.

(b) The remaining strokes of laam are as for the last two strokes of siin, ʃiin (i), ṣaad, ḍaad (i).

(c) The second stroke of kaaf resembles the last strokes of baaʔ, taaʔ, ϴaaʔ, but has greater initial and final curvature.

(d) The third stroke of kaaf, gradually widening, is as for the first stroke of the "box" of ṣaad/ḍaad, but is somewhat thinner and longer.

(e) The last two strokes of kaaf are as for complete daal/ ðaal.

(f) ك is a regular variant of kaaf, occurring also finally.

2. Initial Forms.

Except before a letter consisting principally of a long vertical stroke, viz. ʕalif, kaaf and laam, the initial and medial

forms of kaaf and laam are, if we disregard kaaf's additional stroke, the same.

كـ kaaf is provided with an initial "handle"-stroke, thus: . This "handle" should not quite touch the upright. It is marked by slight wave-form, but this should not be exaggerated.

It should be noted that all "upright" strokes in Ruqʕah writing tend to incline slightly forward; just as there would seem to be a natural tendency to slope the writing--in the reverse direction, of course--when we use a Roman script.

A. kaaf

(i) Before ا, ـب (m. and f.), ـل (m. and f.).

Examples:-

1. كَاتِبٌ — كاتب — kaatibun.
2. كَفٍّ — كف — ka kaffin.
3. كَلَّفَ — كلف — kallafa.
4. كُلٌّ — كل — kullun.

Notes.

(a) (k + ʕalif), (k + k), (k + l) are treated as digraphs. The first element (ـ) is for practical purposes as for the "box" of ṣaad/ḍaad. The upright is the next stroke, and the "handle" added finally as shown.

It is important to achieve a sharp corner at the foot of the upright. Rounding is unacceptable.

Thus: طـ

(b) A variant of (kaaf + ʔalif) is ﮐ (ﮏ). Measurement of the form used in Example 1 above is ﮐـ.

(ii) Before the remaining letters.

Examples:-

5. كَتَبَ — كتب — kataba.

6. كُحْلٌ — كحل — kuḥlun.

7. كَذِبٌ — كذب — kaðibun.

8. كَرْبٌ — كرب — karbun.

9. كَسْبٌ — كسب — kasbun.

10. كَصَيِّبٍ — كصيب — ka ṣayyibin.

11. كَظِيمٌ — كظيم — kaðiimun.

12. كَغَيْرِهِ — كغيره — ka ɣayrihi.

13. كَفَلَ — كفل — kafala.

14. كُمٌّ — كم — kummun.

15. كِنٌّ — كن — kinnun.

16. كَهْرَبَةٌ — كهربة — kahrabatun.

17. حَاكَهُ — حاكه — ḥaakahu.

18. كَوَى — كوى — kawaa.

19. حَاكَى — حاكى — ḥaakaa.

Note. Notice the omission or obscuring of the joining-stroke before medial and final jiim, ḥaaʔ, xaaʔ, medial and final miim, and final yaaʔ. This is equally so with laam before these letters (q.v.infra).[1] In cursive form, the joining-line frequently appears before jiim/ḥaaʔ/xaaʔ and yaaʔ: thus, كـ , كـ , كـ .

B. laam.

(i) Before ا.

Example:- 20. لَا — لا — laa.

Notes.

(a) The strokes and their order in the shape are as follows:-

ا ل

(b) The first stroke is as for the first stroke of daal/ðaal. The second element is a somewhat larger variety of raaʔ/zaay. The final stroke is ʔalif.

Size: لـ

(c) The Arab grammarians were at pains to establish the number of letters in their alphabet, but they have not always agreed among themselves. Discussion revolved principally

1. See above II,2,Note (e), and III,4,Note.

around the relationship between ʔalif and hamzah, and especially on how the ʔalif of prolongation should be regarded.

Certain grammarians were in favour of allotting the ʔalif of prolongation independent status as a twenty-ninth letter of the alphabet, thus clearly separating hamzah and the ʔalif of prolongation. Confusion is perhaps traceable to the late introduction of the letters of prolongation and to a fundamental fact of Arabic phonology, viz. that no syllable may begin with a vowel. All the "other" twenty-eight letters can begin a syllable and are all acrophonic, i.e. the name of each letter begins with that letter. The ʔalif of prolongation was presumably felt to be different; it could not begin a syllable nor could it be called [aaʔ] (sc. without initial glottal stop [ʔaaʔ]): in both cases, hamzah or another consonant must precede. The same difficulty would have been encountered in the cases of the other letters of prolongation, waaw and yaaʔ, but they already had a consonantal function, so their status was assured. The independence of vocalic ʔalif is assured by "supporting" it with laam, whence [laam ʔalif][1] sometimes appears as a twenty-ninth letter.

It is interesting to observe that the alphabet as given to some other languages which use it--Swahili, for example--retains ء as an independent letter.

(ii) Before the remaining letters.

Examples:-

21. لَبِسَ — labisa.

22. لَحْمٌ — laḥmun.

23. لَدْنٌ — ladnun.

1. In some Arab countries pronounced as one word [laamaliif].

24. لَزِمَ — lazima.

25. لَسِنَ — lasina.

26. لَصِقَ — laṣiqa.

27. لَطَمَ — laṭama.

28. لَعِبَ — laʕiba.

29. لَفَتَ — lafata.

30. لَكَمَ — lakama.

31. لَمَّا — lammaa.

32. لَنْ — lan.

33. لَهُ — lahu.

34. لَوْحٌ — lawḥun.

35. لِي — lii.

3. Medial Forms.

A. kaaf.

(i) Before ا, ك (m. and f.), ل (m. and f.).

Examples:-

1. شَكَا — ʃakaa.

2. سَكَنَ — sikakun.

3. نَكَّلَ — nakkala.

(ii) Before the remaining letters.

Examples:-

4. سَكَبَ

sakaba.

5. نَكَحَ

nakaħa.

6. نَكِدَ

nakidun.

7. أَنْكَرَ



ʕankara.

8. نَكَسَ

nakasa.

9. نَقَصَ

nakaṣa.

10. نَكَفَ

nakafa.

11. لَكُمْ

lakum.

12. مَكَّنَ

makkana.

13. شَكَّهُ

ʃakkahu.

14. شَكَوْتُ



ʃakawtu.

B. laam.

(i) Before ا.

Example:-

15. بِلَا

bilaa.

Notes.

(a) A common variant when laam + ʕalif follow an inseparable letter is بـلا (بـلا) with curvature at the top of the upright before the final sweep is made for laam.

(b) Form (ii) of initial baaʕ, taaʕ, θaaʕ, nuun, yaaʕ, is, of course, a variant before لـ. Thus:- بلا

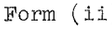
(ii) Before the remaining letters.

Examples:-

16. قَلَبَ

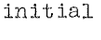
qalaba.

17. فَلَحَ



falaħa.

18. قَلَّدَ



qallada.

19. حَلَزُونَة

ħalazuun.

20. غَلَسُ



ɣalasun.

21. خِلْصُ

xilṣun.

22. غَلِطَ

ɣaliṭa.

23. عَلَفَ

ʕalafa.

24. عَلَّقَ

ʕallaqa.

25. عَلَكَ

ʕallaka.

26. عَلَلَ



ʕallala.

27. عَلَّمَ

ʕallama.

28. عَلَانٌ

علان

ɛalanun.

29. عَلَّهُ

علّه

ɛallahu.

30. عَلَّهُمْ

علّهم

ɛallahum.

31. عَلَوْتُ

علوت

ɛalawtu.

32. عَلِيٌّ

علي

ɛaliyyun.

4. Final Forms.

A. kaaf.

Examples:-

1. بِكَ

بك

bika.

2. هَكَّ

هكّ

ħakka.

3. أَمْسَكَ

أمسك

ʔamsaka.

4. نَصُّكَ

نصّك

naṣṣuka.

5. غَلَطُكَ

غلطك

ɣalaṭuka.

6. دَعْكَ

دعك

daɛka.

7. سَفَكَ

سفك

safaka.

8. عَلَّكَ

علّك

ɛallaka.

9. عَمُّكَ

عمّك

ɛammuka.

10. أَنْهَكَ

أنهك

ʔanhaka.

B. laam.

Examples:-

11. قَبِلَ

قبل

qabila.

12. كُحْلٌ

كحل

kuħlun.

13. تَوَسَّلَ

توسّل

tawassala.

14. تَوَصَّلَ

توصّل

tawaṣṣala.

15. رَطْلٌ

رطل

raṭlun.

16. بَغْلٌ

بغل

baɣlun.

17. نَقَلَ

نقل

naqala.

18. كَلْكَلٌ

كلكل

kalkalun.

19. عَمِلَ

عمل

ɛamila.

20. كَهْلٌ

كهل

kahlun.

X.

miim.

1. Isolated Form.



Apart from being rather smaller and less horizontally disposed, the first three strokes of isolated miim are as for medial ʕayn/ɣayn.



(i) (ii) (iii)

The continuation of the third stroke is as follows:-

rounded. → rounded.

For the final stroke the nib is rotated to a vertical position in order to achieve a thin stroke:-



2. Initial Form: (مـ - مـ)

Examples:-

1. مِائَة [2] مائة miʔatun.

2. مَبْسُوط مبسوط mabsuuṭun.

3. مَجْلِس مجلس majlisun.

---

1. See above, VII,3.

2. ʕalif here is archaic and not pronounced. The word is often written مِئَة .

4. مَدِينَة مدينة madiinatun.

5. مَرَّ مر marra.

6. مَسَحَ مسح masaḥa.

7. مِصْر مصر miṣru.

8. مَطَر مطر maṭarun.

9. مَعَ مع maʁa.

10. مَفْتُوح مفتوح maftuuḥun.

11. أَمْكَنَ أمكن ʕamkana.

12. مَلأَ ملأ malaʔa.

13. مِمَّا مما mimmaa.

14. مِنْ من min.

15. مِهْنَة مهنة mihnatun.

16. أُمَّة أمة ʕummatun.

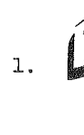
17. مَوْج موج mawjun.

18. هَرَمِي هرمي haramii.

Note: In cursive writing the "blob" of miim frequently resembles faaʔ. The letter appears often in the form of a small circle or triangle, e.g. موج .

3. Medial Form: (ـمـ - ـحـ)

Examples:-

1. 
مـا

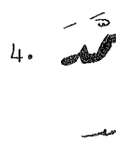
mimmaa.

2. 
قـتـ

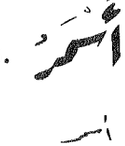
qumtu.

3. 
سـجـ

samijun.

4. 
سـمـدَ

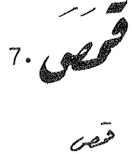
sammada.

5. 
أسـمـرُ

ʕasmaru.

6. 
لـمـسَ

lamasa.

7. 
قـمـصَ

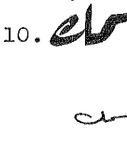
qamaṣa.

8. 
سـمـطَ

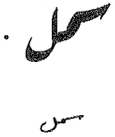
samaṭa.

9. 
عـمـقٌ

ɛumqun.

10. 
سـمـكٌ

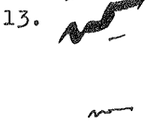
samakun.

11. 
سـمـلَ

samala.

12. 
سـمـمَ

sammama.

13. 
سـمـنٌ

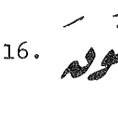
simanun.

14. 
اسـمـهُ

ʕismuhu.

15. 
اسـمـهُمْ

ʕismuhum.

16. 
يُسَمُّونَهُ

yusammuuna.

17. 
اِسْمِي

ʕismii.

Notes.

(a) At the conclusion of the preceding joining-line, a short stroke is drawn downwards in the direction of minimum thickness, before commencing the "head" of miim: ـمـ, ـحـ. The same thing is done in order to accommodate the "bend-back" before medial and final jiim/ħaaʕ/xaaʕ and final yaaʕ. This does not apply when the preceding letter is kaaf or laam.[1]

(b) In cursive form, it is often difficult to distinguish between medial miim and medial jiim/ħaaʕ/xaaʕ.

4. Final Form.

Examples:-

1. 
قَائِمٌ

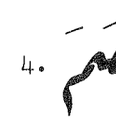
qaaʕimun.

2. 
رَحِمَ

raħima.

3. 
قَسَمَ

qasama.

4. 
فَصَمَ

faṣama.

5. 
لَطَمَ

laṭama.

6. 
لَغَمٌ

layamun.

1. See above, IX,2,A(ii), Note.